

An Exploration in Dramaturgy:

A Comparison of Classical and New Work Dramaturgy

Honors Thesis

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WHAT IS DRAMATURGY?

The position of a dramaturg is one that varies between nations and theaters. Even within one theatre, the responsibilities of a dramaturg will vary between those of the head dramaturg and production dramaturgs. There is further differentiation in the field of dramaturgy when dealing with a classical play or a new work. Before I examine the differences between working on a classical play and a new work, I would like to discuss the complexity of defining dramaturgy.

Dramaturgy is a unique area of theatre which is often misunderstood by theatre professionals and often unknown to theatre patrons. Some of the confusion surrounding the job description of the dramaturg stems from the etymology of the word. The English “dramaturg” came from the German “dramaturg,” which evolved as a term and profession from Gotthold Ephraim Lessing’s work at the Hamburg National Theatre in the late 1700s (Schechter 27). Lessing’s successors in Germany function as “resident theatre critics” under the name “dramaturg” (Schechter 27). The Greek etymology of the word further complicates the definition of “dramaturgy”: from “drame,” meaning “action or doing,” and “-urgy” meaning “process of working,” the word comes to mean one who works or creates action, or rather dramas. This etymology has come to clutter the meaning of “dramaturgy” as the creating of plays. In fact, the French “dramaturge” means playwright. However, there is a difference between a dramaturg and a playwright. Since “dramaturgy” means creating a play, the word might also place the dramaturg in the realm of director, and often times the dramaturg can be viewed as either the director’s greatest asset, or their greatest threat.

Since the etymology of the term places the dramaturg somewhere between a playwright and a director, it is very easy to see why the profession is viewed with such confusion by most of

the professional theatre world. It does not help, of course, that the dramaturg's responsibilities in a theatre do not form a concise job description, but have, in some cases, amassed nine pages, single spaced (Moore 105). Therefore, my exploration of dramaturgy begins with defining the responsibilities of dramaturgs, both with classical pieces of theatre and when working on new works.

The profession of dramaturgy, as it exists today, began in Germany with Lessing. Lessing's career with the Hamburg National Theatre started when J.F. Löwen, the managing director, offered him a position publishing "criticism of National Theatre performances in a constorium-sponsored journal" (Schechter 29). In April of 1767 Lessing's criticism began to be sold in biweekly installments, titled *Hamburg Dramaturgy*. Although the journal was being sponsored by the National Theatre, Lessing's essays were not always complimentary, and while this angered some actors Lessing's practice of in-house criticism was the first step in the creation of modern dramaturgy. Lessing also built the foundation with his writings on the theoretical practice of theatre. He encouraged audience members to hiss at actors if the actor was doing a bad job, being a "sleepy actor" as Lessing put it (Schechter 36). Lessing encouraged translations of Shakespeare and new German plays for performance. His critical eye and straightforward way of expressing his opinion set the model for dramaturgs following his retirement.

Dramaturgs began to be hired by theatres throughout Germany, because "Dramaturgs brought to theatres not only the prestige of having a 'Lessing' on the staff; they also possessed a knowledge of playwriting and dramatic theory with which new plays could be expertly screened prior to productions..." (Schechter 38). The dramaturgs following Lessing worked in much the same way as Lessing himself, suggesting new playwrights and translations of older playwrights, such as Shakespeare. However, the biggest difference between Lessing and his successors was

that the suggestions Lessing's successors made were implemented much more. Lessing's successors who helped to establish the profession were Ludwig Tieck, dramaturg at the theatre in Dresden in 1824; Karl Immermann, dramaturg at Düsseldorf in 1835; Bertolt Brecht, who served as a literary editor and advisor at Berlin's Deutsches Theatre in 1925; Heinar Kipphardt, dramaturg at the Munich Kammerspiele until 1971; and Peter Ritz, dramaturg in Memmingen until 1974 (Schechter 38-40). Each of these pioneers of dramaturgy, as it were, contributed to the accepted role of dramaturgs, through their battles with the artistic directors, producers, and other members of the theatre and community.

Today, the role of dramaturg is far reaching; the gains made by the forefathers of dramaturgy are apparent. However, the dramaturg, at least in America, is still limited in power over the areas which are supposed to be part of their duties. Dramaturgy, as it exists in America, has been on the rise since the 1970s, but it is still a profession of which few casual theatregoers have heard. As Russell Vandenbroucke, currently professor and chair of the Theatre Department at the University of Louisville said, in an interview while he was with the Mark Taper Forum, when he was asked for a job description of a literary manager, "Most people ask, 'What does a literary manager *do*?' And the first thing a literary manager does is to explain what a literary manager does" (Rosen 117). This quotation speaks volumes to the reality of dramaturgy in America. Discussing what I want to do after graduation with most people has become a chore, consisting of explaining what a dramaturg does, where I can go to do postgraduate work, and with what kind of theatre I will be working. At the same time I have to explain that a dramaturg is not simply a playwright, director, or artistic director, yet has many qualities and responsibilities that may overlap:

Broadly speaking, the dramaturg's duties are (1) to select and prepare play-texts for performance; (2) to advise directors and actors; and (3) to educate the

audience. To fulfill these duties, dramaturgs serve as script readers, translators, theatre historians, play adaptors or even playwrights, directorial assistants or sometimes apprentice directors, critics of works-in-progress, and talent scouts. (Cardullo 3-4)

While this brief job description of a dramaturg is adequate, the duties of a production dramaturg become more specific depending on the needs of the play, director, production team, and cast. A dramaturg working on a production is responsible for knowing as much as possible about the history, society, culture, politics, etc. surrounding the playwright when the play was written as well as within the world of the play. The dramaturg will aid the director and actors in their quest to understand the text. For example, with a historical piece the dramaturg's job is to enlighten the director and actors to allusions, references, and in many cases the slang of the period. However, a dramaturg on a new work, in addition to the usual requirements, also functions to bring the play to life in a unique way which is different from the role of both the playwright or the director. The dramaturg on a new work will often aid the playwright during the workshop and revision process, hoping to bring about a better, more stage worthy and stage friendly piece. For a new work, the dramaturg must aid the play and the playwright from "conception of dramatic ideas, to rehearsal, to on-stage embodiment" (Borreca 159). While the latter half of a new work consists of much of the same work for a dramaturg as a classical piece of theatre, it is the pre-production and workshop stages which are different. Both the classical dramaturg and the new work dramaturg acts as "a stand-in for the playwright," with the goal being "to ensure the theatrical transmission of the *playwright's* vision, the 'making' of the play on stage" (Cardullo 10). It is this niche between the playwright and the director in which the dramaturg functions, and in many cases adds to the overall success and quality of the production.

INTRODUCTION

I became interested in the profession of dramaturgy during Winter Quarter of 2007, and subsequently applied in the Spring of 2007 for a position dramaturging a show for the 2007-2008 season with The Ohio State University's Department of Theatre. The show which was my first choice to work on was William Shakespeare's *Much Ado About Nothing*. In October of 2007, I was informed that I would be working as a dramaturg on *Much Ado About Nothing* with Seunghyun Hwang, a graduate student.

At this stage, however, my interest in dramaturgy had not yet developed into this research project. During the Autumn Quarter of 2007 I began talking to Dr. Joy Reilly about possible honors thesis projects which could be developed from my interest in dramaturgy. An idea which we came up with, during a meeting, after I had been informed that I would be dramaturging *Much Ado About Nothing*, was to compare my experience with the OSU main stage show (*Much Ado*) with dramaturgical work on a new work. However, at that time, there were no new works-in-progress by fellow students of which I was aware. Luckily, during the Autumn Quarter of 2007, I worked on the wardrobe crew for OSU's production of Charles Mee's *Trojan Women 2.0*. While I was working on the wardrobe crew, I began talking with a fellow student, Akil Babb, who was a member of the cast, about dramaturgy and senior projects. He told me about the idea he had for a play which he was struggling to bring to fruition.

The idea for the play began from his passion for song writing. He came up with the idea for a song during 2005, which followed the story of a young man and woman who fall in love, and experience a life changing love. Unfortunately, she finds out while they are dating that she had contracted HIV before she met him. The news stuns both of them, and her love for him drives her to kill him. She kills him because she loves him too much to watch him suffer through

the degenerating and painful effects of HIV and AIDS. Akil was never able to record the song in a way which was satisfactory to him and realized that it was because the story was too big for a song and needed to be written into a play.

Throughout 2006 Akil attempted to write the story into a play a number of times. However, the task of being an actor-turned-playwright, without any experience or training, was often overwhelming, and Akil shuffled the idea away. When Akil told me his idea, I immediately became interested and suggested that we work together in order to get this story told, he as playwright, and I as dramaturg. Once we agreed to work together on this project, we met with Dr. Reilly to begin the process.

The writing process for *Inspiration of Love*, Akil's play, began again in December of 2007. My process of dramaturgy for this new work did not begin until early February, when I began to research HIV and other sexually transmitted diseases. As the writing process continued, Akil and I were offered to participate in The Writing Company's performance of student written works-in-progress. The show, titled *A Student's Story*, took place in the New Works Lab, at OSU, on Saturday, February 23, 2008. Akil and I chose to present a fight scene which takes place between the romantic leads of *Inspiration of Love*. Based on the reactions we observed in the audience we were able to evaluate the effectiveness of the scene and continue with the writing process with additional motivation and confidence.

As the script began to near completion, Akil decided that the scenes which take place with the doctor would be most realistic and effective if I were to be the main writer. I wrote the first draft of four different doctor scenes on February 24, 2008. Revisions were not made to these scenes until after the show had been cast and rehearsals began. After the first read-through with the cast, we realized it was necessary to make some cuts to the script because it was running

too long. A first revision to the doctor scenes took place on April 1, 2008, in which only I worked on the revision. The resulting three scenes were aided by the fact that I had come into contact with Dr. Mark Bochan, of the Infectious Disease of Indiana, P.S.C., on Wednesday, March 19, 2008. Dr. Bochan's infectious disease practice consists of 80 percent HIV patients. The up-to-date and hands on information Dr. Bochan gave me concerning the testing and treatment of HIV was monumental in making the doctor scenes as realistic as possible. The doctor scenes were revised again by Akil and I on Sunday, April 13, 2008. The scenes were cut down to two concise scenes, which appear as they are in the final script.

My role as dramaturg on *Inspiration of Love* also included educating the actors about HIV and other STDs once rehearsals started. This part of the dramaturgy process was very similar to the work I did throughout the rehearsal period of *Much Ado About Nothing*. For *Much Ado*, research was presented to actors in a number of ways, including a powerpoint presentation near the beginning of the rehearsal period, informational hand-outs for the actors giving them information on Shakespeare as well as their individual characters, and one-on-one discussions and notes throughout the rehearsal period.

In addition to my work during rehearsals, another aspect of my dramaturgical responsibilities for *Much Ado About Nothing* included communication with the public. I had to prepare a study guide for the high school groups which were coming to see matinee performances (Appendix H). I was interviewed by Morning Edition host Marilyn Smith on WOSU NPR about my work as a dramaturg (Appendix K). The interview aired Friday, February 22, 2008. I was also supposed to go to the Theatre 100 lecture to talk to the students about *Much Ado About Nothing*; however, I had a midterm during the lecture so Seunghyun Hwang attended the lecture. I was responsible for creating the display case in the hallway of the Drake Union for

the show (Appendix J). I also led a Question and Answer session following one of the performances. The Talk Back featured Professor Richard Dutton from the OSU English Department. As dramaturg, I also wrote the program note (Appendix I).

The experience and process of working on both *Much Ado About Nothing* and *Inspiration of Love* are the basis for this research project. My personal experiences have been supplemented with research into the field of dramaturgy; using essays written by contemporary dramaturgs or about the early dramaturgs in order to complete my understanding of the profession. I also distributed surveys to the actors, director, and assistant director of *Much Ado About Nothing* to gauge my performance in the eyes of those it affected most.

In addition to the work done for *Much Ado About Nothing* and *Inspiration of Love* I was also appointed to be the dramaturg for the OSU Theatre Department's Spring Quarter show *Working! A Musical*, and although this project was not initially conceived to include my experience dramaturging a contemporary musical, I will refer to my experience of participating on *Working* when appropriate. My process of researching and working for these three plays, as well as the research I have done on the field of dramaturgy, has led me to believe that the career, which I became interested in out of sheer chance, is a vital part of the theatre process and the career which I see myself doing after graduation for many years.

RESEARCH

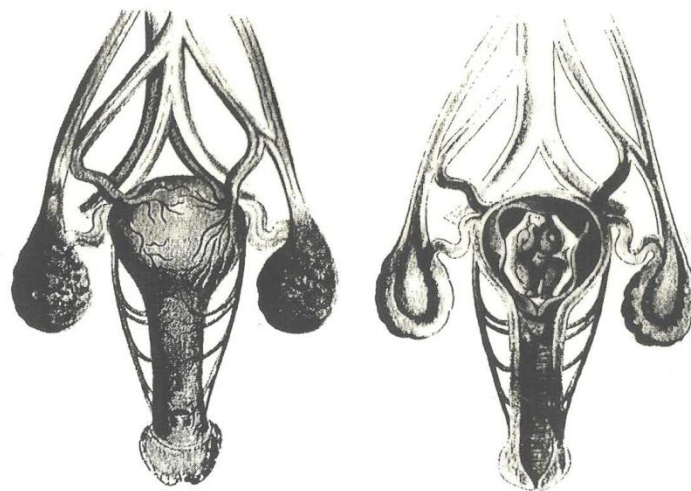
In this section of this document I will present the research I compiled for *Much Ado About Nothing* and *Inspiration of Love*. The research will be presented in much the same way it was presented to the cast and director of both shows. All citations in this document of *Much Ado About Nothing* are from the Arden Shakespeare (unless otherwise noted).

MUCH ADO ABOUT NOTHING RESEARCH

Let's start at the very beginning, the title. Shakespeare is well known for his amazing ability to word play. His choice of a title for this play is astoundingly well done. There are four different meanings for the title of *Much Ado About Nothing* which I will discuss.

“No Thing”:

In Shakespeare's England it was believed that all humans began in the uterus as a male. If the fetus fully developed it would be born male; if underdeveloped it would be born female. A 1575 anatomy book shows an illustration of the female sexual organs:



Figs. 30–31. On the left are the penislike female organs of generation from Georg Bartisch, *Kunstbuche* (1575). On the right the front of the uterus is cut away to reveal its contents.

1

¹ This specific image is from <http://privatewww.essex.ac.uk/~canessa/images1.htm> Also in [The Norton Shakespeare](#) 1595

The underdevelopment of a human (creating a woman) was the result of the sexual organs remaining inside the body. The illustrations show the vagina and uterus resembling the penis and scrotum. The ovaries resemble testicles. The illustration on the right shows a tiny fetus inside the uterus.

A common slang word for the female sexual organ (I am not sure if it applied to just the vulva or the vagina and uterus, or the entire genitalia) was “no thing.” The male was the fully developed human, and his genitalia was the “thing,” and because the woman was underdeveloped and did not have the “thing,” her genitalia was the “no thing.”

Shakespeare is saying this is a play where “much ado” is made over women. But on a darker note this “much ado” symbolically causes a girl’s death, and if it is all nothing, is her potential death also nothing?

“Noting”:

The pronunciation of English in Shakespeare’s time was very different from modern day British pronunciation. In fact, it was actually far more similar to modern American pronunciation. “Nothing” in Shakespeare’s day was pronounced “noting.” This is a play which is obsessed with the noting of other characters. The masking during the dance in Act II Scene I are particularly interesting in so far as they affect the noting of characters by other characters as well as by the audience. Shakespeare is also pointing us to “the crucial significance of those scenes in which Beatrice and Benedick think they are noting others and are in reality being noted (and tricked)” (Greenblatt, “Much Ado About Nothing” 1383). This noting also extends to the plays theme of being shamed (laughed at, rejected, insulted, dishonored, humiliated, etc.), because of the fact that it is a reflection of the public’s “noting” of a person (i.e. reputation). The fixation on being shamed can be seen in Leonato thinking that the only way to deal with Hero’s

public humiliation is her (fake) death, Claudio saying he will shame Hero in front of the congregation (III.ii.114, which has been cut from our script), and Dogberry's longing to be "writ down an ass" (Greenblatt, "Much Ado About Nothing" 1383).

Much Ado About Comedies:

By the time Shakespeare wrote *Much Ado About Nothing* he had been with the Lord Chamberlain's Men for four years. While a member of the Lord Chamberlain's Men, Shakespeare wrote an average of two plays a year, one comedy and one tragedy/history. Many of his comedies feature dark underlying themes. In *A Midsummer Night's Dream* Hermia is threatened to choose between death or to become a nun if she does not obey her father. *The Comedy of Errors* opens with a condemned man's lament. Antonio's melancholy and Shylock's bitter rage are features of *The Merchant of Venice*. *Love's Labour's Lost* ends with a death. The darkness surrounding sex and death sentences in *Measure for Measure* is too complex to easily sum up here. Shakespeare addresses longing and pain in *As You Like It* and *Twelfth Night* (not to mention cross-dressing). My point with these examples is that it seemed impossible for Shakespeare to write a comedy without dark undertones, and the title of our play reflects that. It is the "much ado" that the audience makes over their desire for comedies that Shakespeare is playing on in his title. These comedies might just be the "nothing" that Shakespeare has to produce in order to keep the audience happy. This is where, in our production, Shakespeare overlaps with the beach movies of the 1960s.

Sprezzatura:

In Baldassare Castiglione's *The Book of the Courtier*, he explains the necessity for a courtier to have a cultivated nonchalance which he calls *sprezzatura*, "a technique for the manipulation of appearance, for masking the hard work that underlies successful performances"

(Greenblatt, “Much Ado About Nothing” 1382). Without overtly placing this idea in the title, the title does seem to suggest Shakespeare’s mastery of *sprezzatura*, and it is no coincidence that the theme of courtiers continues with the masque in Act II, Scene I, as well as with the character Benedick. Furthermore, the idea of others suspending their knowledge of one’s self-masking is mimicked in the audience’s suspension of disbelief during a theatre performance.

A (Literary) Overview

Shakespeare had a few sources for *Much Ado*. For the story line of Hero and Claudio there were a number of sources, including Ludovico Ariosto’s Canto V of *Orlando Furioso* (1516, translated in 1591), Matteo Bandello’s twenty-second *Novella* (1554, translated to French in 1574), and a story in Book II of Spenser’s *The Faerie Queen*. The Beatrice & Benedick story finds its roots in Chaucer’s *Troilus and Criseyde* (Greenblatt, “Much Ado About Nothing” 1381).

The play is written mostly in prose, which is a medium far more familiar (or less intimidating) to modern readers than blank verse. Elizabethan prose is structured unlike modern prose; it is “playful, rhetorically inventive, and richly metaphorical” (Greenblatt, “Much Ado About Nothing” 1381). All this is shown in the conversations between Beatrice and Benedick.

Language as War:

The harsh verbal word play between Beatrice and Benedick is described as a “merry war” and a “skirmish of wit” by Leonato (I.i.56-57). However, the old child’s rhyme, “Sticks and stones may break my bones, but words may never hurt me,” is proven false in this play. Not only do Beatrice and Benedick’s words hurt each other (there is a hint of a past romantic relationship between them which I will discuss more in the section dedicated to the characters, found in Appendix F), but words have dangerous potential throughout the whole play.

Even though Hero's is a fake death, the way Leonato and Antonio speak of it paints a painful picture of slander: "Thy slander hath gone through and through her heart, / And she lies buried with her ancestors-"; "God knows I lov'd my niece, / And she is dead, slander'd to death by villains" (V.i.68-69, 87-88).

Social Emotions & Decorum:

The emotions of shame and honor are ones that only exist within society. It is only due to social standards that slander can shame Hero to death. As pointed out above, the play repeatedly shows characters who are obsessed with shame (Leonato, Claudio, and Dogberry), and the examples given, all concern the feelings of the rest of society.

Hero and Claudio use shame when tricking Beatrice and Benedick into falling in love with each other (if we choose to believe they had not previously been in love). It is the fear of their friends thinking poorly of them which tricks them into loving the other person. Benedick reflects, "I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her; they say too that she will rather die than give any sign of affection. I did never think to marry: I must not seem proud..." (II.iii.216-220). Beatrice asks, "Stand I condemn'd for pride and scorn so much? / Contempt, farewell, and maiden pride, adieu! / No glory lives behind the back of such" (III.i.108-110).

Another aspect of society in the play is the social responsibility. Manners and social decorum in Shakespeare's day were obviously different than today. For example, *Much Ado* takes place at the end of a war between Spain and Italy, where Spain is the victor. In the first scene of the play Leonato is informed that Don Pedro will be arriving in Messina, the letter declares it, it does not ask permission. When Don Pedro arrives he appropriately excuses his uninvited visit with, "Good Signor Leonato, are you come to meet your trouble? The fashion of

the world is to avoid cost, and you encounter it” (I.i.88-90). Decorum demands that Leonato completely deny that Don Pedro is an inconvenience of any kind, and he does so, “Never came trouble to my house in the likeness of your Grace...” (I.i.91-94). Leonato has, however left room to imply that trouble does come to his house in the likeness of others traveling with Don Pedro, and indeed it has, with Don John. Of course, at this point, Leonato does not know the specific trouble that is in store for him and his family, but the implication reflects society’s feeling about bastards. This implication aside, the appropriate apology and denial of any trouble shows the social decorum that must be followed, but it also demonstrates the power of the winning country.

Location:

Messina is located in Sicily, Italy. It is located on the side of the island of Sicily which is closest to the toe of the “boot” of Italy. It is the home of Leonato (the governor), and his family. Messina (and Italy) is the loser in the war, and they must graciously accept the victors into their city and homes. At the time when Shakespeare set the play, Messina was a cultural center in Europe. Leonato’s house would have easily been large enough to entertain all his guests, and keep them in lavish accommodations.

Aragon, the kingdom from which Don Pedro comes, is located in the northeastern part of Spain. At the time the play is set, Aragon was one of the most powerful, independent kingdoms in Europe. It is particularly interesting that Shakespeare wrote a play in which (a part of) Spain has just finished a successful military campaign against another country, because when Shakespeare wrote *Much Ado*, England had been at war with Spain for at least twelve years.

Florence (Claudio’s home) and Padua (Benedick’s home), located in Tuscany and Veneto respectively, were artistic and intellectual cities in Italy at this time.

Shakespeare's World:

Life expectancy in Shakespeare's England was under thirty (Greenblatt, "General Introduction" 2). The plague (as you see from the timeline in Appendix C) had a constant presence in a single lifetime. England, and London in particular, experienced a rapidly growing population. The death rate was twice what it is now in England, but the birth rate was three times today's rate. London was the fastest growing city in Europe (Greenblatt, "General Introduction" 3).

For the first time, social mobility was possible. Fashion laws were established in hopes that it would limit people's ability to move up in the social world: Sumptuary laws restricted wearing of most precious fabrics (Greenblatt, "General Introduction" 5). The presence of these laws show that people dressing above their place in order to move up the social ladder was a common occurrence which nobles wanted to avoid. Titles of Nobility were: duke, marquess, earl, viscount, and baron. There were 50-60 members of this aristocratic nobility during Elizabeth's reign. Under James, the elite group was expanded to just under 130. The source of wealth was land ownership (Greenblatt, "General Introduction" 7).

The theatrical industry was restricted by Queen Elizabeth and her Master of the Revels. Elizabeth began practicing censorship as soon as she came to power. The Master of the Revels' rights and responsibilities were ever expanding during Shakespeare's life (Greenblatt, "General Introduction" 37).

Theatrical performances in London traditionally ended in dance. The importance of dance was also very prominent in the court festivities called Masques. In the middle of Masques, the performers would dance with the audience members; they called this part the "revels"

(Greenblatt, “General Introduction” 32). Shakespeare uses this in a number of his plays, most notably in *The Tempest* and, as far as we are concerned, in *Much Ado About Nothing*.

Shakespeare’s Life:

William Shakespeare was born to John and Mary Shakespeare in Stratford-Upon-Avon in 1564. His baptism was recorded on April 26, which means he was probably born on April 23 (Greenblatt, “General Introduction” 42). He attended the King’s New School (named in honor of King Edward VI). In Elizabethan England children began to attend “petty school” at the age of four or five. Here they learned how to read using the alphabet and the Lord’s Prayer (Greenblatt, “General Introduction” 43). Once demonstrating they could read, the boys could go on to grammar school at the age of seven. The day began at 6 a.m. in the summer and 7 a.m. in the winter and lasted until 5 p.m. They mostly studied Latin. This education played a particular role in Shakespeare’s career, which is evident in a number of his plays and by the sources he used (Greenblatt, “General Introduction” 44).

In 1582, at the age of eighteen, Shakespeare married twenty-six-year-old Anne Hathaway. Susanna, their first daughter, was baptized six months later (Greenblatt, “General Introduction” 44). The age difference, as well as the early birth of the first daughter, has led to many speculations about Shakespeare’s marriage. In 1585, on February 2, Shakespeare’s twins, Hamnet and Judith, were born. Hamnet died eleven years later, when Shakespeare was living in London. In 1601 Shakespeare’s father, John, died. His mother died in 1608.

At some point, after the baptism of his twins, in 1585, and 1592, Shakespeare moved to London. There is reason to believe that before moving to London, Shakespeare was a schoolteacher in the country, this is according to information from “the delightfully eccentric collector of gossip John Aubrey” (Greenblatt, “General Introduction” 51). We know he moved

to London by 1592, because a rival London playwright made an envious remark about him during this year. It seems the jealous remarks were in regards to the ever competitive world of patronage. From 1593-94 Shakespeare was hard at work seeking the patronage of Henry Wriothesley, Earl of Southampton, for whom he wrote *Venus and Adonis* and *The Rape of Lucrece*. Henry Wriothesley may also be the fair youth whom Shakespeare wrote many of his sonnets for, though the identity of the youth in the sonnets has never been determined (Greenblatt, “General Introduction” 52). Further information about patronage and courtiers will be given in the following section dedicated to the Elizabethan practice.

Shakespeare bought New Place, the second largest house in Stratford in 1597. In addition to this house, Shakespeare had a large garden and cottage facing it. He also owned a number of parcels of land in the vicinity. Sometime after 1610 Shakespeare began to shift his attentions from the London stage to his Stratford properties. However, the term “retirement” does not work so well in describing this shift. In 1613, when the Globe burned down, Shakespeare continued to have financial interest in the rebuilt playhouse; he also maintained contact with many of his theatrical colleagues.

Shakespeare died on April 23, 1616. The illness that led to his death has been traced, by a diary entry of Stratford vicar and physician John Ward, to the celebrations following Shakespeare’s daughter Judith’s wedding. Ward recorded that Shakespeare and his fellow poets Michael Drayton and Ben Jonson “had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted.” Ward’s account of the cause of his death seems to have some credibility since Judith was still alive when Ward made the note. There is ample reason to believe this account because Judith’s wedding took place in February 1616. On March 25, 1616, Shakespeare revised his will. The occurrence of the wedding, the revising of the will,

and his death, all in three months leads many to believe Ward's account. Shakespeare was buried in the chancel of Holy Trinity Church, two days after his death, underneath a stone bearing the epitaph he is said to have devised:

Good friend for Jesus' sake forbear,
To dig the dust enclosed here:
Blest be the man that spares these stones,
And curst be he that moves my bones. (Greenblatt, "General Introduction" 45)

His remains are still in the church in Stratford. In his will, Shakespeare left his wife only, "my second-best bed." According to The Norton Shakespeare, "Scholars have pointed out that Anne would in any case have been provided for by custom and that the terms are not necessarily a deliberate slight, but the absence of the customary words "my loving wife" or "my well-beloved wife" is difficult to ignore" (Greenblatt, "General Introduction" 46).

Courtiers and Patronage: "Early Modern Mobility":

The term "Early Modern," first used by historians, has now become a popular word in literary terms. The early modern period begins post Late Middle Ages and lasts until the Industrial Revolution. The term has come into use out of a desire to express the fact that the period most commonly known as the Renaissance was, for all intensive purposes, the beginning of modern life as we think of it. During this period socioeconomic mobility was possible on a wider scale than ever before.

The phenomenon of socioeconomic mobility during this time lies mostly in the position of the courtiers. Courtiers were young men who attended court and use their personal charm and talents in order to please the nobles and the monarch. (e.g. members of a celebrity's entourage who are mostly there for the perks). Well known courtiers are Anne Boleyn (who was so good she ended up marrying Henry VIII), Sir Thomas Wyatt, and Sir Walter Raleigh. Wyatt's and Raleigh's poetry is some of the most commonly studied literature from this time, and they were

only trying to get money, not professing their undying love. One well known story of Raleigh's "courting" of Elizabeth I, was when he threw his cape over a puddle so that she could walk over it and not get her dress dirty. Courtiers, however, often only had one good outfit which they had save up for in order to first attend court, so Raleigh ruined his cape in order to get on good terms with Elizabeth. The young men were called "courtiers" because their actions towards the nobles or monarch were similar to how they might act if courting a woman.

A well known "courting" manual from the time is Baldassare Castiglione's *The Book of the Courtier (Il Libro Del Cortegiano)*. Castiglione wrote that with the aid of music, horses, "rhymes and meter," and other "communication of love," the courtier keeps his "prince occupied in honest pleasure" (qtd. in Richards 186). Castiglione presents the idea that the courtier must master *sprezzatura*, which is a cultivated nonchalance. It is a "technique for the manipulation of appearance, for masking the hard work that underlies successful performances. This masking is an open secret: others know that you are masking, but they must keep this knowledge suspended in the belief that it is a breach of decorum to acknowledge their own knowledge" (Greenblatt 1382).

Most of what we regard as major literature from Henry VIII's reign through James I's reign was written by courtiers in the hope of obtaining money and position from a patron further up in the social status (e.g. Spenser's *The Faerie Queen*, Raleigh's poetry to Elizabeth, and Shakespeare's Sonnets).

The practice of patronage was practically the only way for a young male artist to make a living. Patronage functioned by writers, artists, or playwrights dedicating their works to noblemen or the monarch in hopes of receiving "reward in the form of office, advancement or money" (Parry 117). The remarkable thing about patronage during Elizabeth's reign was that the

Queen did not participate. “The Queen left such matters to her courtiers. She did not extend patronage to writers, artists or architexts. Elizabeth would accept dedications, but she gave nothing in return” (Parry 125). Elizabeth did give some to writers who dedicated their work to her. For example she gave Spenser £50 per year for his *Faerie Queen*, a modern day equivalent of £300 (Smith 185).

Shakespeare had a number of theatrical patrons. The company of the Lord Chamberlain’s Men was under the patronage of Lord Hunsdon – for a theatrical group to have a nobleman as a patron was to have protection against local authorities and puritanical officials from interfering with actors or performances (Parry 126). Ferdinando, Lord Strange and King James I were also among Shakespeare’s theatrical patrons (Thomson 48). However, Shakespeare only has one known literary patron, the Earl of Southampton. Shakespeare’s relationship with Southampton is one of historical scrutiny. It is Shakespeare’s relationship with Southampton which is the basis for the belief that Shakespeare may have been homosexual or have had homosexual/homoerotic tendencies. In his dedication of *The Rape of Lucrece* to Southampton, Shakespeare wrote, “The love I dedicate to your lordship is without end. ... What I have done is yours; what I have to do is yours; being part in all I have, devoted yours” (Smith 201). This dedication, as well as many of the Sonnets reputed to be about or for Southampton are obviously very suggestive. However it is not complete proof that Shakespeare was homosexual. He may have been speaking in the language of the courtiers.

Women in Shakespeare’s England:

Although *Much Ado About Nothing* is set in Italy, I will only discuss the role of women in England. One reason is that Shakespeare wrote the play to be performed in England for English people; his audience would only be familiar with the role of women in England.

Shakespeare never left England, so his experience of women in society stems mostly from observed evidence (although I am sure it can be argued that he learned from travelers and texts).

During Shakespeare's life, women in the middle and upper classes in London could attend public theatre. They were permitted to wear masks so they could mingle with men and women of ill-repute. In 1614, a foreign traveler in London, Father Orazio Busino, the chaplain of the Venetian embassy, was shocked by his experience visiting the Fortune Theatre. He noted:

These theatres are frequented by a number of respectable and handsome ladies, who come freely and seat themselves among the men without the slightest hesitation. On the evening in question his Excellency and the Secretary were pleased to play me a trick by placing me amongst a bevy of young women. Scarcely was I seated ere a very elegant dame, but in a mask, came and placed herself beside me. ... She asked me for my address both in French and English; and, on my turning a deaf ear, she determined to honour me by showing me some fine diamonds on her fingers, repeatedly taking off not fewer than three gloves, which were worn one over the other. ... This lady's bodice was of yellow satin richly embroidered, her petticoat of gold tissue with stripes, her robe of red velvet with a raised pile, lined with yellow muslin with broad stripes of pure gold. She wore an apron of point lace of various patterns: her head-tire was highly perfumed, and the collar of white satin beneath the delicately-wrought ruff struck me as extremely pretty. (qtd. in Greenblatt, "General Introduction" 4-5)

His record tells us that the women attending the public theatres were of the middle and upper classes. The woman he describes is clearly of the upper classes, because of both her knowledge of French and her dress.

English women had considerable freedom in comparison to women living in other European countries. Women could venture without a chaperone into the streets and attend the theatre. Also, "Single women, whether widowed or unmarried, could, if they were of full age, inherit and administer land, make a will, sign a contract, possess property, sue and be sued, without a male guardian or proxy. But married women had no such rights under the common law," which was the law based on court decisions rather than on codified written laws (Greenblatt, "General Introduction" 9-10). Within the marriage, the man ruled over his wife and

children just as the monarch ruled over the state. However, this conventional role of women in the family ignored the fact that the majority of adult women were not married (either widows or spinsters). Yet, even within the marriage, women had more control than we assume today. “For example, village wives oversaw the production of eggs, cheese, and beer, and sold these goods in the market” (Greenblatt, “General Introduction” 10).

Inheritance is another historical area that does not neatly match up with our present day ideas about Shakespeare’s time. Though the inheritance system of passing land down from father to eldest male heir (called primogeniture) was recorded in the English common law, the practice was more often unfulfilled. 40 percent of marriages failed to produce a male heir, and without a son fathers often left their land to their daughters as opposed to brothers, nephews, or male cousins. If a father died before his eldest son was old enough to inherit property, the mother had temporary control of the land. In families where there were sons and daughters, the daughters would often inherit their father’s property (cash and movables), while the sons inherited land (“real property”).

The legal restrictions on women actually worsened in the decades following Shakespeare’s life. Women’s economic freedom was far more than their political and social freedom. Women did not have the opportunity to receive a grammar school or university education, they could not hold office in church or state, they could not have a voice in public debates, and they were not allowed to speak their mind fully and openly in ordinary conversation. Women who did speak out were perceived as shrewish and labeled “scolds.” Communities as a whole were afraid of scolds. Scolds were regarded as a threat to public order to be dealt with by the local authorities. Women who were considered scolds were often punished in humiliating public ways. In a similar manner, women who were considered whores

would be carted or driven through town, in a procession accompanied by the sound of “rough music,” or the banging of pots and pans. According to literature at the time, women were supposed to be “chaste, dutiful, shamefast, and silent” (Greenblatt, “General Introduction” 11).

It is remarkable to think that England was ruled by a woman for over forty years at this time in history, and yet the majority of women had restricted social, economic, and legal standing. Aristocratic women were able to have a considerable amount of power. Women in Shakespeare’s England were denied any rightful claim to institutional authority or personal autonomy. Sir Thomas Smith, an English scholar and diplomat who lived from 1513-1577, described women in regards to England’s social order by saying, “we do reject women, as those whom nature hath made to keep home and to nourish their family and children, and not to meddle with matters abroad, nor to bear office in a city or commonwealth. ... The blood is respected, not the age nor the sex” (Greenblatt, “General Introduction” 9).

Smith’s comment on the importance of blood was his way of justifying the fact that the monarch was a woman. For the most part, it was believed that women were unfit to rule. The capacity for rational thought was seen as exclusively male; it was assumed that women were led by their passions. Among upper-class men, “the will to dominate others was acceptable and indeed admired; the same will in women was condemned as a grotesque and dangerous aberration” (Greenblatt, “General Introduction” 18).

In order to explain Elizabeth’s right and ability to rule, “crown lawyers advanced the theory of ‘the king’s two bodies.’ As England’s crowned head, Elizabeth’s person was mystically divided between her mortal ‘body natural’ and the immortal ‘body politic.’ While the queen’s body was inevitably subject to the failings of human flesh, the body politic was timeless and perfect. In political terms, therefore, Elizabeth’s sex was a matter of no consequence, a thing

indifferent” (Greenblatt, “General Introduction” 19). However, Elizabeth’s sex turned into a very important aspect of her monarchy. Her sex was transformed from a potential liability into a significant asset. Her court stirred in circles of romance, with those approaching her coming on their knees, with love poetry. “The courts moved in an atmosphere of romance, with music, dancing, plays, and the elaborate, fancy-dress entertainments called masques” (Greenblatt, “General Introduction” 19).

Court Masques:

Origins in ‘Dumb-shows’:

The early modern court performances, called masques, originated in the medieval ‘dumb-shows,’ ‘mummings,’ or ‘disguisings’ (Simpson 311). A recording of a 1377 city pageant demonstrates the foundations of the later court masque. The citizens of London marched from Newgate to Kennington to pay respect to Richard II after his coronation. There were 130 men dressed as knights, cardinals, devils, the pope, and an emperor. They presented a pair of dice to Richard II which were loaded so that he would win. The participants as well as the royal audience members drank and danced, “the prince and the lords danced on the one side and the mummers on the other...” (Simpson 312). The dancing apart would later be changed by the time of Elizabeth’s court, however the basic form remained. From this early form onward the location of the “performers” and the “audience” was almost one and the same: there was no raised stage dividing the two realms.

“The masques introduced into Shakespeare’s plays are usually in this primitive form of the masquerade dance at a nobleman’s house. After the ‘great supper’ at Leonato’s (*Much Ado*

II.i) Don Pedro and the nobles enter as ‘masked, with a drum’ (78S.D.) and mix with the ladies in conversation til the ‘Musicke for the dance’ (l. 162 from First Folio)” (Simpson 313).²

Development in Elizabeth’s Court:

Masques developed from the medieval pageantry into allegorical or mythical performances during Elizabeth’s time. However, the distinction between the world of the masque and the real world soon became as blurred as the separation of performance space from viewing space. Elizabeth insisted on participating in the court masques. This change was something that continued into the reign of the next monarch, with King James’ wife Anne. Later in Elizabeth’s reign the roles assigned to her tended to be of much more importance to the masque, what would be considered a “lead role” (Cooper 140).

What exactly went on at the masques of this time is harder to pin-down than the masques which took place under King James. What is known is that the masques of Elizabeth’s Court had a performance space which was the same as the area that the audience occupied. The audience actively participated in the masque, because of the dancing at the end, also called the “revels.” In many masques the revels also took place in the middle of the masque. The performers were easily able to dance with the audience because they were located in the same area. The effect of this locality was that the masque broke “down the division between the fictive world of the action and the real world of the audience. The playing area is symbolically as well as physically continuous with the floor of the hall where the [monarch] sits...” (Cooper 137).

The Master of the Revels was in charge of organizing court performances and masques. He would higher set builders, painters, and tailors in order to construct all the elements necessary. The tailors during Elizabeth’s time designed and built the costumes purely with

² First Folio says “Maskers with a drum,” line 89. In Arden the stage directions for music and dance are 140 and 144.

“colour and magnificence” as their goal (Simpson 324). Masques “at the Court of Elizabeth [were] a splendid and lavish spectacle...” (Simpson 327).

The masques of Elizabeth’s court (as well as the courts of following monarchs) were not just private experiences. On the one hand, the masques were put on because of the nobilities “love of splendor, ‘gratification of aristocratic exclusiveness,’ the adulation of royalty, etc.” But at the same time the masques were an intricate part of Elizabethan diplomacy (Sullivan 2-3). “They were the most public literary productions of their time, because they were the form of literature most closely associated with the public acts of royalty and of men who were in the popular eye” (Sullivan v).

The masque during Elizabeth’s time was essentially an improvised mythological performance. People would take on their role and play through a given situation for that specific evening. Elizabethan masques existed somewhere between the pantomimed pageantry dances of medieval England and the structured masques of King James’ Court.

The Height of the Masque in King James’ Court:

The masques reached their full development during the time of King James I. James’ Queen, Anne of Denmark, and her ladies participated actively in the masques, each one taking a role for herself. One of the best known masques of King James’ Court was *The Masque of Blackness* put on January 6, 1605 (soon after the first performance of *Othello*). The continual participation of Queen Anne and her ladies in the masques of Ben Jonson made some very interesting comments on the culture of the Stuart court: “The court masque, therefore, simultaneously demanded elite women’s participation and the control of female representation during their performance” (McManus 9).

In regards to women in masques, McManus wrote:

The prohibition of female speech was a constraint of the masquing woman within her corporeality. Aristocratic women entered the masque through dance and were seen as physical beings, visions of beauty or shame robed in luxurious costumes. The performative status of dance as a substantial aspect of the masque meant that the only form of subversion open to the female courtier – that of the physical – was very close to the heart of the masque form itself. Tools of apparent constraint could be used to destabilise a simple acceptance of significance and were themselves rendered increasingly ambiguous; the physicality which seemed to enclose and inhibit the women itself provided an outlet for their expression. ... Costume and dance may have been two of the few means of female expression and were undoubtedly hedged around with strict conventions of female physical decorum. However, while masculine control can be instanced in the regulation of female bodily appearance, female rebellion against such restraints also took a physical form – the indecorum of bare and blackened limbs. (16-17)

Though these aspects of the Court Masque do not apply to *Much Ado About Nothing*, because *Much Ado* was written in 1598 and James was crowned in 1604, it is interesting that Shakespeare places a masque the way he does in *Much Ado*. For Queen Anne and her ladies, the masque became something they could use for liberation, in some ways. In *Much Ado*, the masque is something that entraps Hero.

The spectacle and elaborate costumes under Elizabeth were enhanced under James. The famous architect Inigo Jones designed the sets and costumes for the masques which Queen Anne participated in. “The genius of Inigo Jones gave [the masques of King James’ Court] the crowning touch of art. Beginning with *The Masque of Blacknesse* in 1605 and ending with Davenant’s *Salmacida Spolia* in 1640, he staged twenty-seven masques” (Simpson 327).

On Friday, January 11, 2008 I gave a lecture to the cast of *Much Ado About Nothing*, briefly covering the above information. I also distributed individual handouts to each member of the cast including a timeline of important events during Shakespeare’s Life, a chronological list of Shakespeare’s plays, individual character information, and explanations of some of the allusions and puns in their lines. For this information please see Appendices C-F.

INSPIRATION OF LOVE RESEARCH

The research for *Inspiration of Love* was mostly compiled in the hopes of aiding student Akil Babb in his writing process. Information was needed in order to properly write the doctor scenes as well as place them within the play in a way which chronologically made sense. A majority of the research was done using up to date, reliable websites, such as the Food and Drug Administration and the Center for Disease Control, among others. The most valuable information relating to HIV and HPV was acquired by interviewing Dr. Mark Bochan (regarding HIV), and Dr. Christopher Copeland (regarding HPV). Babb and I needed information about how physicians communicate information to patients in order to portray our doctor as accurately as possible; the goal being to make the doctor scenes realistic enough to scare the audience into wanting to learn more about STDs and get tested.

More general information was compiled in order to inform Akil and the cast how much of a problem STDs are in America today. It is a common practice to avoid talking about STDs, because people want to believe it will not happen to them, and talking about it forces them to face a harsh reality. It was necessary to break the habit of avoiding the topic of STDs during the writing and rehearsal process. The information given to Akil during the writing process appears below.

HPV, or the Human Papillomavirus, is a sexually transmitted disease. According to the FDA at least 50% of people who have sex will have HPV at some time in their lives. According to the Center for Disease Control, by the age of 50 at least 80% of women will have had HPV in some form. For the most part there are no signs of HPV, so many people will never know that they have it. For some people HPV may go away on its own.

There are over 100 types of HPV, types 16 and 18 cause 70% of cervical cancer, types 6 and 11 cause 90% of genital warts. The virus lives in the skin or mucous membranes and usually causes no symptoms. Some people get visible genital warts, or have pre-cancerous changes in the cervix, vulva, anus, or penis. Very rarely, HPV infection results in anal or genital cancers. In rare cases a woman can pass on HPV to her baby during vaginal delivery. A baby affected in this way will have warts in the throat or voice box.

There is no cure for HPV, only treatments. Treatment for both warts and pre-cancerous changes to the cervix affect the mucous membranes in which the virus is living. Normally HPV goes away within one to two years. Also, smoking increases the rate of abnormal cell development.

Testing, for women, is done with pap smears. There is no FDA approved test for HPV in men, and the CDC has said that there is no need for men to be worried that there is no test. An effective, reliable way to collect a sample of male genital skin cells which would allow for a detection of HPV, has not yet been developed. A male pap can be performed in order to check for the symptoms of the virus.

When a woman has HPV and her pap smears have come back inconclusive or repeatedly abnormal a colposcopy is performed. A colposcopy is a procedure using a magnifying device, called a colposcope, so that the doctor can take a closer look at the cervix. The colposcope can enlarge the normal view by 2-60 times. During the colposcopy, if the doctor sees an area of abnormal cell growth s/he may biopsy the area. The sample obtained from the biopsy will be studied in a lab to determine if the cells are pre-cancerous or not.

If the cells are pre-cancerous, further preventative actions can be done to prevent cervical cancer. Including the LEEP procedure. The following is from the American Society for Colposcopy and Cervical Pathology:

What is LEEP?

LEEP stands for Loop Electrosurgical Excision Procedure. This is a procedure designed to treat and/or diagnose the cervix (the portion of the uterus visible in the vagina) with abnormal Pap Smear tests. This procedure has several other names which have been used to describe the process, including LLETZ (Large Loop Excision of the Transformation Zone), LLEC (Large Loop Excision of the Cervix), and Loop Cone Biopsy of the cervix. A fine wire loop which is attached to a high-frequency electrical generator allows very precise removal of abnormal tissue from your cervix. Because the procedure is so exact, and the loop very thin, there is very little damage to the tissue surrounding the area that needs to be removed, and the procedure allows for the blood vessels surrounding the area to be sealed.

The LEEP Procedure

The procedure should be done when you are not having your menstrual period, allowing for better view of the cervix. This also helps you determine if any post procedure bleeding you may have is abnormal. You may be given something for pain relief prior to the procedure. You will be placed in the room, with your legs in stirrups or supports. The speculum will be inserted as for a pap smear. A local anesthetic will be injected (similar to the anesthetic you would get at a dental office). At the time of the injection, you may experience a cramp, like a mild menstrual cramping until the anesthesia has been injected. You may also experience some increase in your heart rate with some of the local anesthesia, and possibly some shakiness of your legs. These symptoms are normal and related to the medication. A solution is applied to the cervix to show

the abnormal area that needs to be removed. You will hear a sound like a vacuum cleaner from what is known as the smoke evacuator. You will also hear a humming sound when the electrosurgical generator is being used. It is VERY important that you do not move when the electrosurgical generator is making a sound. You may feel a dull cramp, however if you feel anything sharp, you should let the person performing the procedure know immediately. The removal of the tissue is over within a few seconds. The cautery portion of the procedure (burning of vessels after the procedure to prevent bleeding) takes a few minutes. Monsel's Solution(a green paste to assist in prevention of bleeding) is often applied, and the speculum is removed. The paste will cause a dark brown-black vaginal discharge for several days after the procedure.

Risks of LEEP

Risks and complications from LEEP are very unlikely, however they include:

- * Heavy Bleeding (more than our normal period)
- * Bleeding with clots
- * Severe Abdominal cramping
- * Fever
- * Foul-smelling discharge (other than the odor from the procedure and Monsel's solution)
- * Incomplete removal of abnormal tissue
- * Narrowing of the cervix (cervical stenosis)
- * Infection
- * Accidental cutting or burning of normal tissue (usually with patient movement during the procedure)

Benefits of LEEP

The major benefit to LEEP is that the procedure is a minimally painful and invasive procedure that allows removal of abnormal tissue, which can be thoroughly evaluated by the pathologist. There are few risks, and generally, no in-patient time is required for the procedure.

Post LEEP Instructions

Follow-up after LEEP is very important. You should expect some bleeding after the procedure, as well as some mild cramping and a black-brown discharge. You should call the clinic immediately should any of the following occur:

1. Bleeding heavier than a regular menstrual period, excessive bleeding or excessive clots
2. Any severe abdominal cramping
3. Any temperature over 101 degrees F
4. Discharge with an odor is not unusual, however if you have any pus from the vagina, or discharge you question. are concerned you should contact your health care provider

If the symptoms occur after clinic hours or on the weekend, please call or present to the Emergency Department if you feel you have an emergency.

- * You should do no heavy lifting (over 15 lbs.)
- * You should have no intercourse for 4 weeks after the procedure
- * You may take Motrin as needed for mild cramping
- * Do not use tampons for at least 4 weeks after the procedure
- * Do not insert anything into the vagina, unless you are instructed (i.e. prescription cream)
- * Do not douche

The information collected on HIV included symptoms and testing, but was mostly related to race, because of the importance of interracial relationships in *Inspiration of Love*.

HIV (human immunodeficiency virus) is the virus that causes AIDS. The virus can be passed via blood, semen, or vaginal secretions. In addition, infected pregnant women can pass HIV to their baby during pregnancy or delivery, as well as through breast-feeding. People with HIV have what is called HIV infection. Some of these people will develop AIDS as a result of their HIV infection.

The only sure way to know if a person has HIV is to get tested. HIV often does not show symptoms for up to a decade after the virus is first transmitted. Advanced HIV symptoms include: rapid weight loss; dry cough; recurring fever or profuse night sweats; profound and unexplained fatigue; swollen lymph glands in the armpits, groin, or neck; diarrhea that lasts for more than a week; white spots or unusual blemishes on the tongue, in the mouth, or in the throat; pneumonia; red, brown, pink, or purplish blotches on or under the skin or inside the mouth, nose, or eyelids; and memory loss, depression, and other neurological disorders. However, because these symptoms could also be attributed to other illnesses or disorders, a diagnosis for HIV from symptoms alone cannot be made.

Due to the nature of HIV and the testing used there is a time period after initial infection before the antibodies (which the test looks for) have developed enough in order to provide an accurate test result. This time is known as the “window period” it can be as little as two weeks or as long as six months for some people (the average is 25 days). Thus a negative test can often be a false negative. While this information is what is commonly available to the public, it is not the most up to date. More accurate tests, which can determine if a patient has been infected within two days of transmission are available, but not through most testing locations (see Appendix N).

Some people, after first getting infected with HIV get a flu-like illness within three to six weeks after exposure to the virus. This illness, called Acute HIV Syndrome, may include fever, headache, tiredness, nausea, diarrhoea and enlarged lymph nodes. These symptoms usually disappear within a week to a month and are often mistaken for another viral infection.

Once a person is infected with HIV, the virus works by attaching itself to White Blood Cells, called CD4. These cells are the body's natural defense against illnesses, but with HIV these cells are damaged, and therefore the body cannot defend itself against illnesses. HIV inserts its RNA into the CD4 cells, and uses the cells to create more and more HIV viruses. The body responds by producing more and more CD4 cells, but with the increase of resources for reproduction, HIV also increases. The person remains symptom free and the battle wages on between the CD4 cells and the HIV viruses.

Once a person is diagnosed with HIV, their CD4 levels and HIV-RNA levels are monitored at a three to four month interval, to make sure that therapy is working. Some persons with HIV will develop AIDS as early as five years after their initial infection, others it will take more than ten years.

The Center for Disease Control estimated in 2003 that over 1 million people in the United States were living with HIV/AIDS. The largest proportion of estimated cause of transmission (in 2005) were men who have sex with men, followed by adults and adolescents infected through heterosexual contact. In 2005 there were 37,331 cases of HIV/AIDS diagnosed in adults, adolescents, and children, 74% were male, and the remaining 26% were female. 49% of the cases were in Blacks, 31% were White, 18% Hispanic, 1% Asian/Pacific Islander, and less than 1% Native American/Alaska Native. From 2001 to 2005 there has been a 27% increase in the

number of people living with HIV/AIDS in America, as of 2005 the number of known people living with HIV/AIDS was 421,873.

In 2004, HIV/AIDS was the leading cause of death of black women from age 25-34. In 2005, of the 126,964 women living with HIV/AIDS, 64% were black, 19% were white, 15% were Hispanic, 1% were Asian or Pacific Islander, and less than 1% were American Indian or Alaska Native. Transmission for these cases is divided by race. For black women 74% of transmission was high-risk heterosexual contact, 24% was injection use, and 2% other. For white women 66% was high-risk heterosexual contact, 33% was injection use, and 2% other. Of the 9,708 women diagnosed with HIV/AIDS in 2005 66% were Black, 17% White, 14% Hispanic, 1% Asian/Pacific Islander, and less than 1% American Indian/Alaska Native.

According to the 2000 census, Blacks make up 13% of the population in America. It is startling that 49% of diagnoses in 2005 were in Black people. For black men living with HIV/AIDS (according to information from 2005), the primary transmission category was sexual contact with other men (48%), followed by injection drug use (23%) and high-risk heterosexual contact (22%). According to the CDC's estimates for 2005 41% of males living with HIV/AIDS were black (followed by 40% white males), and 64% of females living with HIV/AIDS were black (followed by 19% white females).

SELF-ASSESSMENT

In the remaining sections of this document I will examine my performance throughout the different parts of this project. I shall discuss my performance in four different areas: (1) the research process for *Much Ado About Nothing* (2) my work during the rehearsal period and run of *Much Ado About Nothing*, (3) my work during the writing process of *Inspiration of Love*, (4) and my work during the rehearsal period and run of *Inspiration of Love*. In addition, I will briefly discuss my research into the profession of dramaturgy.

The first part of this project was my work on The Ohio State University's Department of Theatre's main-stage show *Much Ado About Nothing*, directed by faculty member Professor Mandy Fox. My work on this show began during the fall quarter. I met with Professor Fox to discuss the show with her, because my first goal was to understand how the director was approaching the play. After she explained her 1960s beach movie concept to me, I met with my co-dramaturg Seunghyun Hwang to divide the workload. I was hoping to divide the research and workload equally, but I later found out that it was not as easy as I thought. We decided that I would research the Shakespearean history, the textual allusions and references, and the production history and Hwang would research the 1960s history, culture, and the beach movies.

My research began over winter break (December 6, 2007 through January 3, 2008). I started with two books recommended to me by Professor Richard Dutton of OSU's English Department, Marion Wynne-Davies's collection of critical essays on *Much Ado About Nothing* and John F. Cox's edition of *Much Ado About Nothing* which includes extensive production history notes. After spending a week analyzing the script from a literary aspect I began to approach the script from what I think of as a practical dramaturgical approach to the script. My first step was to write up the information included above as well as a timeline of Shakespeare's

life and plays (Appendices D and E), which I thought would be helpful for those actors who need the historical background, this writing process required more academic references than I had at the time, so I began to branch out and find different sources. As I worked my way through the research I realized there were other areas, besides Shakespeare's life which needed to be addressed.

I first looked into the social and political standing of women in Shakespeare's England. This research mostly came from The Norton Shakespeare and information which, I already knew from the Shakespeare classes I had taken in the English Department. This information was very important because of the relationship between the sexes in *Much Ado About Nothing*. Next, I began to research court masques, because of the masque which takes place in the middle of the play. My knowledge of court masques was also enriched by my time in London over the summer with OSU's English Department Summer Program with the University of Greenwich. The two courses in which I was enrolled expanded my knowledge of Early Modern England, including Shakespeare, the culture, court masques, and courtiers. I knew that the court masques and courtiers were very much related to each other, so I went through the script again to find references to courtiers. In addition to the evidence in the script, there were some essays written on Benedick as courtier; therefore, I also began to compile information on courtiers. However, I was aware of the fact that just presenting this information to the cast would not be helpful if they were not aware of how it tied into the plot or their characters, so my next step was to use the script in a way which would explain these larger historical and cultural aspects of the play.

To relate the court masques and courtiers to the play and characters I decided to compile a section of research on characters and textual allusions, references, and puns. The character analyses ranged from very complex – those of Beatrice and Benedick – to very simple – the

watchmen and the sexton (Appendix F). Because so much of the character analyses were based on things they said or things said about them, I began looking through the lines to find allusions, references, puns, or words whose meanings had changed. I compiled a document with explanations of these lines (Appendix E).

I completed all of this by the time classes started on January 3, 2008. From this point forward my work for *Much Ado About Nothing* took place during the rehearsal period. During the first week of rehearsals I attended all of the table work rehearsals, giving my input whenever an actor needed help understanding his/her lines. At this time I only gave my input after Professor Fox would ask the actor what the line just said meant. If the actor had trouble, or misunderstood the line, I would explain the word or line. After being present at rehearsals for almost a week I began to reflect on the role of the dramaturg in the production at OSU. I wrote in my journal on Tuesday, January 8 that I felt unsure of having a co-dramaturg because while I was present to answer Shakespearean related questions, he was not present to answer question about the 1960s and the beach movie. I hoped that his presentation on the 1960s would help clear things up for the actors.

I presented my research on Shakespeare and *Much Ado About Nothing* on Friday, January 11, 2008. I was very nervous to present to the actors out of fear of giving too much information and boring them or limiting their creative process of creating the character for themselves. However, after my presentation I received very positive feedback from a number of the actors. Actors began coming to me for more information, including Jessica Podewell (Beatrice), Kal Poole (Benedick), Dwayne Blackaller (Claudio), and Johamy Morales (Hero) asking for copies of the power point I used as well as other information I had compiled so far. Podewell told me to not be afraid of giving her too much information on how Beatrice was played in the past, because

she appreciated having more information. After my presentation Blackaller told me that I had gone “above and beyond,” and then corrected himself to say that I had done “exactly what a dramaturg is supposed to do” but it was the first time he had experienced that at OSU. Morales asked if I would be able to get a Spanish translation of *Much Ado* for her, which I obtained and gave to her at rehearsal on January 15.

While I was very happy with how my presentation went, I became more distraught by the situation of having a co-dramaturg. Hwang’s presentation covered only the 1960s beach movie, and not many other aspects of the 1960s. I was frustrated about this because many actors, Blackaller in particular, were very concerned with the political climate of the 1960s, because the young men in our production were all going to be involved in the Vietnam War. I regret not being able to present the actors, as well as the director, the information needed to completely incorporate the 1960s into the script of *Much Ado*. At the beginning of the rehearsal period I was also working on writing and compiling a study guide for the high school groups who were to attend matinee performances of the production (Appendix H). Hwang contributed with a section on the 1960s beach movies. I included the director’s concept as well as the concepts of costume designer Crystal Herman, and scenic designer Corinne Porter.

I attended rehearsals two to three times per week. Once the actors were off-book and the general blocking had been worked out, I began to interact with the actors more. I was always conscious of the director’s time and I tried very hard to give my notes to the actors in a way which would not interrupt Professor Fox’s work. Many actors responded well to my notes. Most of my notes were related to the meaning of the lines. If I saw an actor playing a line in a way which did not make sense with the meaning of the words, I would talk to them after the scene to find out what they thought they were saying. In many cases my notes had to deal with

the sexual puns, which were very important for the actors to understand. Pamela Sanchez, who played Margaret, was very grateful for my line notes in her scene with Benedick (Act V, Scene II). She came to me after running the scene for one of the first times (the scene was original cut, but later put back in) to find out what else may have sexual connotations. We sat and looked through each line, finding most of her responses to Benedick to be sexual puns.

Outside of rehearsals, I only had a few actors talk to me about their characters and their performances. Jessica Podewell asked me to help her look through Act II, Scene I in which Beatrice talks to Don Pedro towards the end of the masque. She needed help understanding all the subtext which happens on Beatrice's side of the conversation. We met on January 28, 2008 and discussed Beatrice's position in the marrying world as an orphaned woman who was considered to be older for a single woman. I informed Podewell that Beatrice would not have many prospects because she had no form of a dowry. Podewell asked if it would be appropriate to also place the subtext of not wanting to marry a military man, because he would be constantly at war, and we agreed it would be an appropriate interpretation. She also wanted to make sure that she had the proper understanding of when Beatrice explains to Don Pedro that she was not "born in a merry hour," because "[her] mother cried. But then there was a star danced, and under that was I born" (314-316). Her interpretation was that childbearing is hard, but that the world and life is beautiful and therefore worth the pain. I added to her understanding of the lines a short explanation of the music of the spheres. Because Podewell found that idea of the universe so beautiful, I decided to share it with Amani Davidson, who played Don Pedro, Professor Fox, and the other actors in the scene, so they could better grasp the beauty in the exchange.

I only experienced negative feedback from one actor who felt that the position of dramaturg was completely pointless and often did not add anything to the actor's ability to bring

the script to life or the audience's experience. However, this feedback was given after a note which may have limited the actor's creative freedom. I still took it into consideration and continued to be very careful with my note giving, in order to avoid threatening the actor's creativity.

I am very proud of my performance during *Much Ado About Nothing*. I feel I succeeded at bringing the script to life for the actors and I believe that came across in their performances. On February 12 and 13 I distributed a survey to the actors about my performance. I discovered that most of the actors found everything I had done, from my presentation, to the individualized handouts, to my notes given during the rehearsal period to be helpful. I also asked for additional feedback, which was provided. The result from the surveys and feedback are in Appendix G.

Another part of my responsibilities included creating a public display, writing the program note, and moderating the Talk Back. The public display was designed and created by me (Appendix J). I showed Hwang my idea for the large wave and he agreed that it would be a good idea to incorporate that element of the scenic design into our display (something I also did for the display for *Working! A Musical*). However, when it came to making the display I could not get in touch with Hwang and he showed up in time to help me put up the accent flowers. The display was completed by its January 22 deadline. The first paragraph of the program note was written on my own on February 4, and the rest of it was written with Hwang on February 6. Hwang and I agreed to invite Professor Richard Dutton from the English Department to respond to the performance for the Talk Back. I met with Professor Dutton on Thursday, February 7 to give him a copy of our cut script as well as to explain the director's concept. The Talk Back took place on Thursday, February 21 following the performance. Not many audience members

stayed, but I still felt that it went very well. I was very nervous about the Talk Back, but luckily it went really well.

At this point Akil Babb and I had already been in the writing process for *Inspiration of Love*. On February 17, 2008 Babb and I met to form a complete timeline for the play structure. Up until this point Babb had been writing a few scenes, spending a lot of time on rewriting them, and not allowing me to proof read them yet, because he wanted to give me a complete script to edit instead of scene by scene. However, because it was so late in the quarter I felt it was most important for him to get started on finishing the entire script. The timeline of scenes which we developed on February 17 were:

- Narrator Introduction
- Kaliq and Mikayla meeting in the subway
- Kaliq and Roosevelt scene
- Kaliq and Mikayla's first date
- Mikayla and Julia scene
- Kaliq and his agent
- Kaliq and Mikayla (developing their relationship)
- First Doctor Scene
- Concert which Kaliq and Mikayla attend featuring songs written by Kaliq
- Second Doctor Scene
- Mikayla with Julia discussing HPV
- Kaliq and Roosevelt (what became the Hip Hop inspiration scene)
- Third Doctor Scene
- Kaliq and Agent
- Kaliq and Mikayla's first fight
- Kaliq and Mikayla make up (with "mushy" lyrics he wrote for her)
- Kaliq with a celebrity's agent (interested in using his songs)
- Fourth Doctor Scene
- Phone call between Kaliq and Mikayla setting up Dinner
- Dinner Scene, when Mikayla reveals she has HIV
- Post Dinner Fight
- Kaliq with voice mails from his friends, Mikayla, his agent, and celebrity's agent
- Kaliq writing lyrics when Mikayla comes into kill him

At this meeting we also agreed that I should be the main writer for the Doctor Scenes.

The first draft was completed on April 1, 2008 (Appendix L). I was expecting Babb to go

through the scene and make sure what I had written coincided with how he envisioned his characters, however he did not revise the scenes until after my second revision which incorporated the information acquired from Dr Bochan (Appendix M). I did not get a chance to revise any of the script, excluding the doctor scenes, because it took Babb so long to complete the script. By the time the text was complete we had to start casting in order to begin rehearsals as soon as spring quarter started.

Auditions were held on Friday, March 7. Callbacks were planned for Saturday, March 8; however, there was a level three snow emergency in Franklin County on March 8, so the callbacks were rescheduled. During callbacks actors performed cold readings from the script. The casting process was very difficult because Babb and his co-director, Chris Scott, did not see eye to eye on some of the characters, specifically the female lead, Mikayla. Once the cast was chosen the progress on the production took a break until after spring break.

The rehearsal schedule for *Inspiration of Love* was made to work around the rehearsals for *Working! A Musical* as well as the tech schedule for *Wild Stages: Kaberett MFA!* Rehearsals took place from March 25 through May 9. During the rehearsal period I was a lot less active as a dramaturg than in *Much Ado About Nothing*. There was so much contention between the co-directors, Babb and Scott, that I soon realized my input was more of a setback than helpful. Rehearsals tended to run over or were not very productive when I added my insight because most things I addressed would turn into large debates. I decided it was in the best interest of the show to choose my battles wisely. For example, the scenes between Mikayla and Julia have a high school girl feel to them, which I tried to argue against, but because of the time crunch we were under, it was not deemed an important revision to make.

The show opened on May 11 with two shows at 3 p.m. and 7:30 p.m. with a Talk Back featuring myself, Akil Babb, and the cast. There were additional performances on May 29 at 7:30, with a Talk Back following the performance, and May 30 at 7:30 and 10:30.

The Talk Backs consisted of facts and statistics about HIV/AIDs, HPV, and other STDs being presented to the audience in a straight forward way. Following my information I opened up the room for questions and discussions. The audience was very shocked by the information put forward and the discussions turned towards STD testing and STD prevention. This response was exactly what Babb I had been hoping for; our goal was to scare the audience into realizing that STDs are a problem among our generation and could not be viewed as something that “wouldn’t happen to me.”

Midway through the process of working on both of these shows I began to research the profession of dramaturgy, relying mostly on two books: Mary Luckhurst’s Dramaturgy: A Revolution in Theatre and Bert Cardullo’s collection of essays titled What Is Dramaturgy?. These two books gave me greater insight to the profession of dramaturgy, including the development of modern dramaturgy in German, the profession as it stands today in Germany, England, the rest of Europe, and America, and most importantly the excitement and frustrations of professional dramaturgs in their own words. One of the most valuable aspects of these books was gaining a greater understanding of how dramaturgs function in professional theatres: how they interact with the company’s actors, artistic directors, and directors.

The readings also opened my eyes to the struggles experienced by dramaturgs in professional settings. It was a common complaint that dramaturgs were not used to their full potential, partly because actors, artistic directors, and directors chose to view the dramaturg as a threat as opposed to a valuable resource. It is on this note that I would like to end this section

and begin my conclusion because my readings opened my eyes to how lucky I have been to work with Professor Fox and Chris Roche as directors on the two OSU main-stage shows, for which I have been the dramaturg. Their appreciation of my research and openness to my input created an environment which fostered my learning process and growth as a dramaturg. Without their support I do not think I would have made it through *Much Ado About Nothing* and *Working!* with as much confidence or passion.

CONCLUSION

My experiences dramaturging productions at The Ohio State University have been full of amazing lessons. I feel that my work and input for *Much Ado About Nothing* were received very well and with thankfulness. I think that was only possible, in part because of the nature of Shakespeare and the fearful American actor, but mostly because of Professor Fox's acceptance of my input. Because Fox utilized me as a resource throughout the rehearsal process I was able to gain confidence in my performance, and without that confidence I do not think I would have been able to execute my duties as well. I think that the feedback from the cast, both documented in the WOSU NPR interview and my personal surveys, as well as undocumented feedback shows that I accomplished my goal of being a practical, helpful resource for the cast.

Working on the new work, *Inspiration of Love*, had its ups and downs. For the most part my work during the rehearsal process was very similar to my work during the rehearsal process of *Much Ado About Nothing* and *Working! A Musical* in as far as answering questions from the cast and directors about the factual information behind the doctor scenes. However, the work which I should have been doing during the writing process would be very different than that of the work done pre-production of the other on shows which I have worked. Although I did write and revise the doctor scenes with the playwright, my input should have been more far reaching. I should have edited and revised the entire script. Unfortunately we went into our read-through with the cast with grammatical and spelling mistakes, which made me upset because I would have liked to have seen the completed script before handing it to the actors in order to avoid those kinds of problems.

I also felt my input was ignored regarding scenes which needed rewriting during the rehearsal period. For example, the dialogue between the two females felt immature for the

character's ages (Mikayla, 27, and Julia, 25). However, my advice was not heeded because the playwright felt that if the actors did not have a problem with the lines that there was no need to change them. The problem with that approach was that the actors came to me with their complaints and not the playwright. They did this for two reasons: (1) I am a female and understand the way which women speak to each other, and (2) the playwright was, understandably, protective of his script and if he would not listen to me they felt he would not listen to them. I do feel that even this frustrating experience was helpful. I learned how to communicate with a playwright.

If I were to do this part of the project again, I would have been more demanding of the playwright to finish the script earlier. The natural progression of Kaliq and Mikayla's relationship was not carried out in the most effective way. The actors, especially Erika Hanes (Mikayla), had trouble executing some lines because of how much of a stretch Babb was demanding between the words on the page and how he wanted them played. If Babb had not been one of the directors, the show would not have been able to be staged in anyway which makes sense. In addition to the difficulty of the lines for the females, his script was also incomplete with the narrator parts not included, because Babb knew he would take on the role of the narrator. Another problem with the script not being done on time was my inability to aid Babb in writing the ending. The idea for the ending of the play was that Mikayla kills Kaliq because she loves him so much that she does not want him to suffer through life with HIV/AIDS or the emotional turmoil it is causing him. However, this was not conveyed to the audience through the script or staging. I believe the problem lied in the audiences inability to sympathize with Kaliq, which I think, had I been able to revise the script, could have been avoided through my input based on my experience in literary script analysis.

Although it was not part of the original project, my experiences being involved in the production of *Working! A Musical* with director Chris Roche, also provided me with amazing lessons about dramaturgy. The information I presented to the cast was not as related to the script as the information I presented to the cast of *Much Ado About Nothing*, but the cast expressed that they felt the information was important and helped shape their performances. Roche wanted to address problems of working class America today, so my research was mainly into problems of inflation, minimum wage, race relations in the work place, sexist relations in the work place, etc. While this research did not directly address the script of the musical, it did provide the cast something to get angry about, which they could feed into their monologues and songs about working class America. After the Talk Back on May 22nd, 2008, one of the actors, Samantha Bevins, told me she wished I had given my presentation again, towards the end of the rehearsal period before the show opened so the cast could have been reminded of the reasons behind our production. This experience showed me that while I cannot be as hands on with some scripts, as I was with *Much Ado About Nothing*, my research is still a valuable part of the staging of a production.

Overall, between the three productions I have worked on at OSU, I have learned that I want to be a dramaturg professionally. I have learned how to interact with the casts, directors, and production teams in a way which is effective, helpful, and non-threatening, each of which are important skills in the professional theatre world. I have learned to be more confident and assertive with my input, because I have learned to trust my instinct and knowledge. I have also learned how a dramaturg can aid a production in ways which will make the play (or musical) more entertaining, understandable, and educational for the audience.

Inspiration of Love

Written by Akil Babb

Dramaturg Laura Baggs

Characters

(In order of appearance)

Narrator

Kaliq*

(A 24 year old aspiring songwriter. He is a shy, down to earth, young man with ambitions that have not yet been realized. He has dreams to one day be a hip-hop mogul in the entertainment industry. A bit of a recluse.)

Mikayla*

(A 27 year old successful business woman - specific field may be decided on a production need/desire basis. She is a beautiful, outgoing, charismatic, woman who is caring and selfless and often more concerned for others than for herself.)

Roosevelt (Rosey)

Dr. Livingston

Agent

Julia

Restaurant Patrons

Setting

Modern day, in the city

*It is important that Kaliq and Mikayla are of opposite races, one black and one white.

Act One

(Lights up)

Narrator: Before you experience true love - You have to define love, witness love, understand the aspect of the pros and cons of love, the trials and tribulations that come with love. The inspiration of love is a very powerful thing. It can make you go crazy, it can make you turn into a person you never seen before. Love, it can make you, or break you. Love is a higher power that is unstoppable. An adrenaline pumping, heart throbbing vertigo of affection that can consume your life to no return. No turning back. The inspiration that comes from love can make you go to the end of the earth for your loved one and never look back. Love is a language, love is a feeling, love is a change of ways. Love... An emotion.

(Lights down)

Scene One

(Lights up. On a subway platform. Kaliq runs in frantically, just missing the train he needed to catch for an important meeting, begins talking to himself. Midway through his line Mikayla enters)

Kaliq - Why is it every time I have to do something important this damn train is my biggest problem?!

Mikayla - Well, if you got here a bit earlier you wouldn't have to worry about it now would you?

Kaliq - Well, I tried but the... wait, do we know each other from somewhere?

Mikayla - Yea... In my dream last night. It was about a damsel in distress, which I could come to save the day. But the damsel is a strapping young lad that talks to himself... AND in dire need of a shoulder to lean on.

Kaliq - Ouch... A little harsh for a stranger ya think?

Mikayla - Well... maybe a bit... I'm Mikayla.

Kaliq *(confused)* - Well my knight in armor... I'm Kaliq.

Mikayla - Nice to meet you Kaliq. So how bad is it that you missed this train?

Kaliq - Pretty bad. But I'm quite sure I can rebound from this. *(Remembering something)* Oh rebound!!! Shit!!! Rebound!?!?

Mikayla *(A bit thrown off and scared)* - Uhh sure, rebound... Intriguingly cute...

Kaliq (*embarrassed*) - Oh I'm sorry. I'm a songwriter and I set a deadline for myself to finish this song and got stumped on one line and couldn't finish it. It... kinda ruined my day yesterday.

Mikayla - Well I'm sorry that your day got ruined... but now you can finish it!!! Rebound right?!?

Kaliq - Thanks to you! Yes I can! (*uncomfortable silence; nervously*) So uhhh... ummmm, tough day at work?

Mikayla - Eh. If there was a business position opening in my field of work that was third shift, I'd be all over it!! (*both chuckle nervously*)

Kaliq - Well, if I was the kind of person who could work a nine to five, five days a week I'd be all over it too!! (*feels a bit like an idiot and lets himself know that*) -beat- So... heading home?

Mikayla (*she pauses to look at her watch, and then back at him*) - You know it's 7:15 in the morning yea?

Kaliq - Yea, I was just seeing if you were... on top of things and... and it was a stupid way for me to ask for the time.

Mikayla (*laughs*) - You almost got yourself outta that one!!! (*Both start to laugh she hits him on the arm*)

Kaliq - I gotta go make a phone call so I'm gonna go ahead and get outta here...

Mikayla - Ok, well here's my---

Kaliq (*walking with haste*) - See you later, have a good day! Nice meeting you Mikayla!

(*Mikayla is sitting there looking very baffled that the man just took off. She sits down and is still waiting for the train, when the man comes back in looking embarrassed. They have a silent conversation, and she hands him her card. Blackout*)

Scene Two

(Kaliq at his house, sitting at his messy, unorganized desk with papers scattered everywhere.

There are diplomas on the wall, along with posters of hip-hop icons hanging from a couple pins. A man is ringing the doorbell and yelling through the door. The man is Roosevelt. He is in his mid 20s, casually dressed with a rugged look, very optimistic when it comes to his friends and having fun, a bit crazy for most people, but his friends know he has a very calm intelligent side to him, even though it does not come out very often).

Roosevelt - Hey come on man! Unlock the door man! I got your favorite thing out here and you got one more chance to get it... *(Kaliq takes a sigh, gets up and goes towards the door taking his sweet ol' time. Opens the door.)*

Roosevelt - Hey ass! Took you long enough! I was about to eat this nasty shit myself and get sick as hell just to spite your ass! *(Snatches the food out of Rosey's hand)*

Kaliq - Yeah you would do something idiotic like that wouldn't you? Spite me because I took a bit to answer the door? Well what woulda happened if I wasn't here or had a female in here with me?!

Roosevelt - First of all, those lyrics have some crazy hypnotic force power over you that make you do nothing else but stare in that fucking notebook all day, and never leave this stanky ass apartment!

Kaliq - Well I have to... This is what makes me---

Roosevelt - And second of all, a woman!?! *(observing the apartment)* A woman in this apartment? A woman in here with you!? IN HERE!?! *(laughing hysterically)* come on! I think I'm the only other human being besides you that's been in here in the last... what seven months?? Hey... I can be your woman for you! *(Bothering and teasing him)* Hey wait! You should be paying attention to me uhh...! *(messing his papers up)*

Kaliq - Hey! Get off of me! Leave me alone! And by the way I DID have a woman in here three weeks ago!

Roosevelt - Sorry man, your mother doesn't count... ha! *(Kaliq socks him in the arm, good enough for Roosevelt to question the last insult.)* Tsk, tsk, tsk, and to think, I thought Patch Adams the other night was depressingly entertaining, but fuck that. I got hands on, front row seats to something much more depressing. *(Another stern stare from Kaliq, then back to his notebook.) -beat-*

Kaliq - Hey what's another word that rhymes with tragic? I already have magic, grab it, have it, havoc, plastic, and static... but none of these work...

Roosevelt - Hmmm... flaccid?

Kaliq - Are you serious man? What kind of lyrics do you think I'm writing here? Geesh.

Roosevelt - Hey you asked, I delivered.

Kaliq - Yea. The way an incompetent imbecile would deliver...

Roosevelt - Oh, that game huh? Whatever - I don't wanna help you with your crappy lyrics---

Kaliq - Crappy? What?

Roosevelt - Hey, I'm not the only one! Your HALF ass agent hasn't got you anything yet, has he?

Kaliq - Well---

Roosevelt - Exactly... shitty lyrics.

Kaliq - Hey, fuck you man!!

-beat- (Kaliq continues to write in his notebook)

Kaliq - Hey, I met this girl earlier this week and I can't get her outta my mind man.

Roosevelt - A lady, huh?

Kaliq - Yes, and a fine one. She's intelligent, friggin' hilarious, she seemed like she had a lot going for her. She had on a business suit so...

Roosevelt - So what? She's your new psychiatrist now?

Kaliq - Oh shut up man... Just for one time Rosey I want you to take just one thing seriously!!! Just once!

Roosevelt - I take love seriously, but I don't see anyone here in love now do I? Wait... Did you get her number? Did you --- oh no you did your same ol' bullshit, huh? You ran off like a little bitch didn't you?

Kaliq *(playing with him)* - Well yea, I did...

Roosevelt - Dammit man!!

Kaliq - But then I grew some balls and went back and got her card...

Roosevelt - Ha! That's my boy!!!

(General congratulations and joking around. Blackout.)

Narrator - You see I got this little lady that I'm tryin to find, all I see is that big smile that is stuck in my mind, I'm pressin rewind heard that shit that made me remind, myself to get a faithful shorty that is stuck in her prime, this was the one...

Scene Three - First Date

(Mikayla and Kaliq are sitting at a dinner table in a little jazz club/restaurant in the downtown district. There is a jazzy blues band playing. They are sitting in an intimate area of the restaurant. Only 3 tables were in the area and the other 2 tables are taken by 2 other couples. A black and a white couple sitting on both sides of them. These other two couples seem bothered by the inter-racial couple interacting with nothing going wrong. Just laughing and conversation. The lights are at a dim- yellow glow that shines over the table the candles lit on top of the table illuminate the faces of the two strangers getting to know each other.)

Mikayla – This place is way different than where I usually go out to... it's not a bad thing... but I usually go to the live, really sweet, packed... Old peoples' restaurants... *(chuckles)* Yea it happens. *(Kaliq laughs trying not to spill his drink everywhere)* I'm serious! I'm getting old Kaliq!

Kaliq – Oh no you're not. From what I've seen and heard so far, you're quite alright with me. Just old enough! *(both laugh)*

Mikayla – *(sighs)* So Kaliq, that is a gorgeous name! What does it mean?

Kaliq – It means creative in the dumbest way possible...naw. It means creative, it's Arabic

Mikayla – What? You're not dull. You're just.... A little rusty that's all... *(another giggle from both of them)*

Kaliq – Yeah, I used to be creative, I just consumed all of my creativity in Lyrics and beats and rhythms and...

Mikayla – Well I doubt that's a bad thing. That means you're putting 100% into your work. Hey, you're taking it seriously. That's more than a lot of people can say right??

Kaliq – See that's how I see it! Good point.

Narrator - If there's a difficult path that you think you can pass keep that shit on your mind and your head out cha ass, so do ya thang. Muskrat from the young godz. That phrase is what Kaliq lives through...His life law if you will...

Kaliq – Whew! I'm full! How was your chicken?

Mikayla – It's really good... You can definitely taste the white wine in the pasta. It's delicious!

Kaliq – Yea I know. Actually the chef is my good friend and that's my recipe. He liked it a lot so they bought it from me at a reasonable price so uh, you know I like to uhh...

Mikayla – Oh my gosh! Really? I had no idea you were also into the culinary industry?

Geesh.... What else do you do?

Kaliq – Question... *(starting to laugh)* did that really come off that believable or are you just that gullible? *(laughs very loud)*

Mikayla – Ohhh nice one! Ok, ok. I'm usually the funny one!!! Damn...someone that could hang with me too... I like!!! You're actually getting too many points too fast in my book sweetie... *(Both laughing)*

Kaliq – No. but I do like to mess around in the kitchen. I cooked in here for a couple of years. But I knew my passion wasn't here so I thought it was time to move on and pursue this rocky song writing career. You know what? I always thought writing was easy and I could do it all day and produce some good lyrics, but I never knew how hard it was to get your music out there and have people actually take it seriously. You know?

Mikayla – Yeah I totally understand. Speaking of Art and rocky career starts... My friend Julia and I actually attempted to open a couple of art galleries back home and failed miserably.

Kaliq – Where is?

Mikayla – Oh, I come from a small town outside of Illinois. It's very, very small, that's why I had to get out. I've had enough of the small town life.

Kaliq – Oh yeah? Well I'm glad you got out. But please, continue

Mikayla – Anyway, the failure hit me hard and made me change my outlook on what I want to do. So I knew I was fantastic at lying to people and making them buy over priced things. So I turned those over priced things into apartments and houses! Yeah. Not too proud of that description of my job but....

Kaliq – Hey you should be! I remember my mom telling me that she doesn't want to be like all of these people at her work and just working to survive while being stuck in a job that makes them unhappy or does nothing for what they're passionate about.

Mikayla – Damn...Your mom said that?!? Whoa. I need to meet this woman.

Kaliq – Hey now... Not too fast. I don't know you that well yet. *(both chuckle)*

Mikayla - Oh wait sorry Kaliq, it looks like we are not making the other patrons happy in these parts. *(Kaliq looks around to see the others staring in their direction with nasty glares upon their faces. He starts to stand up in frustration and lights fade. Light on narrator.)*

Narrator – “Yea I know I’m not the darkest brotha, but I was always raised to act my age not my color” common. *(Lights down on narrator, up on Kaliq and Mikayla)*

Kaliq – You know what? Never mind....not worth it!!! *(both giggle to each other) (Sits back down and whispers to Mikayla)* Racist much?

Mikayla – Yeah you know?? *(Both laugh)*

Kaliq – I tell you what. I love the people that say racism doesn’t exist anymore. They act like it just disappeared and all of the racists went to an island to live together or something... right? Where is a camera when you need one? Man...

Mikayla – Ha! Now that would be a crazy movie! I’d like to see that!

Kaliq – But please... Go on.

Mikayla – Yeah so. I moved onto realty and my friend Julia stuck with it. And it worked out for the both of us.

Kaliq – Oh yeah? How so?

Mikayla – Well since I know every apartment in the tri-state area, I found a vacant studio that is perfect to start an art gallery. So Julia bought three fourths of it and I threw in the other quarter, and we purchased it! She’s moving up here next month to start the decorating and celebrating! So yes we are very excited!

(In the excitement, they grab hands and smile and laugh together)

Kaliq – That’s great! I’m so happy for you girl! Seriously! That’s hot right there!

Hey *(he raises his glass)* here’s a toast... To meeting new people and fulfilling one’s dreams.

Damn... That’s a new song right there!!! *(she laughs and raises her glass)*

Mikayla – I second that!

(They finish the toast, both of them with huge smiles on their faces, do not take their eyes off one another for a long time, then they embrace each others hand over the table while the other tables look in disgust. Blackout)

Scene Four- Phone call

(Phone rings and Mikayla answers at her work place)

Mikayla – Mikayla Anderson speaking?

Julia – Hey Mik!

Mikayla – Hey Julia! I’ve been waiting for you to call me...

Julia – Yeah sorry, I had a couple clients come in with some new artwork I had to check out.
Sorry it took me so long.

Mikayla – It’s ok. *(waiting for Julia to ask her the question)*

Julia – So... So how was it? Did he pay for it? Did he sweep you off your feet like you were hoping? Huh? Come on! Fill me in. I don’t have all day!

Mikayla – Ok ok ok... Yes, he did pay for it, And surprisingly, he slightly brushed me off my feet, but there’s still time for that...

Julia - *(with much excitement)* Oh my God really?!? What....so.... I mean... so what do you think? Is he what you’ve been waiting for or what? Or could be?

Mikayla – Actually yea. He’s a song writer for local artists right now. But oh man, I really think he is perfect for me you know? Just some of the things he does are incredible! He just always says the right things. The place we went was awesome. This little jazz club/restaurant and it was very nice for a first date. I asked him—

Julia – You did what? You asked him for another date?! YOU!!! No way! I don’t believe it!

Mikayla – Yeah, he thought it was kinda weird too. He was going to ask me but I beat him to the punch.

Julia – Awwww! I’m so happy for you! Ummm... So... does he have any friends or a brother?

Mikayla – oh my God Julia! I just met the man...Gimmie a little bit... I’ll definitely work on it though...

Julia – Good! Well I wanna hear much more about the second date. And tell him to write a song about you so I can brag to everyone here about it being about my best friend you know?
Ok? *(Laughs)*

Mikayla – I’ll try my best, but I’ll call you when I leave the office and talk to him to see where we’re going tonight...

Julia – Tonight?!? What?!? Aw you slut bag!

Mikayla – Oh hush up. I’ll call you soon. Ok?

Julia - Remember, friends or brothers k?

Mikayla – Yeah I know, wait till you see him, you'll know he has some hot siblings!

Julia – Oh really? Wait...Kaliq? That's weird for a white guys' name....

Mikayla – No he's not white...He's black. What of kind of white guy would have a beautiful name like Kaliq? Huh?

Julia – Well, that is true... Man... He's black huh? Have you talked to your family yet? Have you told your MOM? You know she's gonna freak out...I mean, I really don't have anything--

Mikayla – It really wouldn't matter if you did anyway... I'm sorry girl. It's just, I know this I going to be different for everyone but who gives a hit anymore. Kaliq and I don't care so really, that's all who matters. If my parents get mad they get mad! It's my decision to date whom ever I choose. See that's why our parents need to get outta of that little shit town! Whatever if there's complications, bring it on!

Julia – And that's what I love about you Mik! Please don't ever change! And you know I'm here for you regardless what anyone back home has to say! Ok, my ride is pulling up so I gatta go k?

Mikayla – Ok! Talk to you later...

Julia – Alright Mik. Have fun! And don't take it too serious too soon...

Mikayla – I dunno, I'll try, but he's not making it the easiest task to accomplish girl. Ok ok, gotta go.

Julia – K love ya bye!

Mikayla – Bye!

Narrator Song “Babygirl”

Scene Five -- Phone call scene Kal/Mikayla

(Mikayla is sitting at her desk filling out forms and filing them. Her desk is very bare, but starrng back at her is a stack of papers and a picture frame of her and Kaliq. She is holding the picture frame and looking at it with a huge smile on her face)

(Phone rings. She hurries to answer it)

Mikayla - Hello Mikayla Anderson speaking?

Kaliq – You sound so damn sexy when you’re all professional. Very hot, Very hot! *(Makes a strange noise like he just got the chills)*

Mikayla – Ew. Don’t make that sound! It sounds all spooky in the phone you weirdo!

Kaliq – *(in some strange voice)* Would you rather have me talk to you like this? Huh? Would that turn you on girl???

Mikayla – *(Freaked out but jokingly saying)* Ok! Ok! That’s enough! You’re gonna give me some crazy nightmares with that voice! *(Both laugh)*

Kaliq – Well...The reason I’m calling is to tell you that I just made reservations at J J’s at 3 for 2. Eh. That sounded weird.

Mikayla – Aww Baby! That’s sweet! Oh shit. I actually have something to tell you... I’ve been really stressed out lately and I’m going to see a psychiatrist just to talk and get some things off my chest. The appointment is at 3:30.

Kaliq – But wouldn’t you rather do it over a delicious lunch and talk to me? *(Jokingly)* I’m the only shrink you need!

Mikayla – I know baby. But I really need to do this for me... For the both of us k?

Kaliq – *(Sighs)* Ok. You sure?

Mikayla – Yea, I need to do this Kal. I’ll call you when I get out ok?

Kaliq – Alright babe. I’ll be waiting to here from ya!

Mikayla – I know you will and it’s still adorable!

Kaliq – Aight baby. Have a good appointment. Talk to you soon... I love you...

Mikayla – I love you too...

Kaliq – Bye for now.

Mikayla – Bye baby.

(They both hang up the phone. Kaliq is a little troubled by the conversation he just had. Mikayla is contemplating if what she just did was a good choice to make. She goes back to the picture... And he goes right back to the lyrics in his notebook. Blackout)

Narrator – “Niggas say bitches is trife, bitches say niggas is... We just don’t understand our fundamental differences. I’m still learning them, actually I just do what comes naturally” The reason men and women think they understand their significant other, is because they are one with them, they are one together. They know what the other one needs, what the other one feels, how they think, their state of mind. One thing that everyone should know and needs to understand is... We will never truly know the struggles of one another without the person being willing to tell the other.... Sit down. Have a serious conversation that will resonate in your brain throughout the ages of your life. I life lesson kinda talk... It will make you change your outlook on things. But everyone wears a mask. What you have to do and understand is which mask is on and which one they left behind. “M to the A to the S to the K. put the mask on your face just to make the next day.” The Fugees.

(Black out)

Scene 6 -- Doctor Scene 1

(Lights up onto Mikayla. She is sitting on a stool waiting for the doctor to open the door. The room is freezing like any other doctor's office. She is waiting to hear her results back from the test they ran.)

Livingston – Well, everything is looking fine down there Mikayla. Your cervix is healing nicely, you are fine to continue with your sex life like normal. HPV is something that tends to clear up on its own overtime, but there are the cases when cervical cancer can result, so we are very lucky we caught this thing before it developed any further.

Mikayla – Yea...

Livingston – We are going to continue seeing you every six months for the next year or so, just to make sure that cancerous cells do not develop again. Do you have any questions so far about the treatment or HPV?

Mikayla – I know I signed a release form before the LEEP procedure about the long-term affects the procedure can have, and I was just wondering what that means as far as caring a child and child birth?

Livingston – Sometimes, if the cervix doesn't heal correctly from the LEEP procedure it can result in what we call a "lazy cervix," and for some women this can complicate childbearing. However, with how well you are healing it doesn't seem like this will be a problem. But of course, once you decided to start trying for a baby we'll want to pay special attention to your cervical health.

Mikayla *(slightly worried)* – Ok. Ok. And you're sure there is no need for me to tell my partner that I have HPV? Because when I was diagnosed, I was single... But now I'm in a relationship with someone so...

Livingston – No, there is no need to. For most men, the virus has no affect and the male only acts as a carrier.

Narrator – But in some rare cases, it can affect men. Not only as the carrier, but it can lead to deformities, legions, and some other shit too. And fifty percent of men will have it throughout their lifetime.

Livingston – And most women will have HPV at some point in their life.

It's kind of something we're fighting a losing battle against, it's impossible to prevent the spread of it. In fact, 80% of women will have it by the time they're 50. I know that's not

the most uplifting statistic, but I like to tell my patients that, so they understand having HPV doesn't say anything bad about who you are.

Mikayla – Yea. Ok. And so I should be fine now, right?

Livingston – Right. But I would like to send you over to the lab now, so that we can take some blood. STDs, unfortunately, tend to travel in pairs or groups, so we just want to make sure that you're totally fine.

Mikayla (*nervously*) – Yea, ok.

Livingston – Don't be scared, we just like to cover all of our bases. You're probably fine.

Narrator – You see, complications are made to keep us on our toes. There are many things in the world that give us inspiration throughout our lives, but there is always that one person that can turn your life around, for the better or worse. The two of them have been dating for seven months now. The love they have for each other is the strong, almost scary how they unify with one another. The things they do for each other, the things they do together. Kalik has had a hard past that has made him, to a certain extent, numb to the world, and others surrounding him. The inspiration that Mikayla has brought into his life has made him reopen those thoughts and feelings he once used to have. She has made him see that he can love again; she has made him see that there are people in the world he can still rely on for anything and everything. Everyone has that roadblock in their life, where inspiration is just not enough for you to move on. Your motivation disappears and nothing really makes sense anymore. Well, For Kalik, the buck stops here. He is gaining that confidence he once used to have through love. Love for another, love through another which builds on the love for himself, which he must obtain to accomplish what he really wants. What he wants and needs to make him happy again.

Scene Seven – Hip Hop Inspiration

(At Kaliq's apartment. He and Rosey are hanging out. They are listening to music and critiquing and analyzing old hip hop artist and their message. Kaliq is high with energy and seems happier than he has ever been at this point.)

Kaliq – You see? KRS 1 is one of the sickest emcees ever! The topics of his verses and hooks are so versatile, he can talk about anything! Freestyle anything. I mean, do you know how much controversy that came with his lyrics? The government hated KRS! They stopped a couple of his concerts and wouldn't let him release some of his songs because he was calling everybody out! From political figures, to people in the projects. He just always had a message that would make you think about shit in a more analytical way you know what I mean?

Rosey – Yea man, especially after hearing that. Damn... all of his shit sounds like that?

Kaliq – Yup, and the beats are all of the hook too! See, he was one of the better artists in the way that his beats didn't need to be elaborate and orchestrated. You listened to what he says before anything else. Knowledge Reigns Supreme over Nearly Everyone, That's what his name stands for! Man! Knowledge is power man... knowledge is power.

Rosey – Listen to you! Mr. Fredrick Douglas over here!

(Starts to rein act a famous speech from Fredrick Douglas)

Kaliq – I'll take that as a compliment anytime you feel like trying to make fun of me.

Rosey – Ok Man Damn! I know not to do that again!

Kaliq – But for real man. That's what I want to do with my lyrics man. I don't wanna be one of these shitty ass Mcees or song writers out here that do it for the loot and that's it! You know what I mean? I'm sick of hip hop getting labeled with all of this bull shit out today.

There's a big difference between hip hop, and rapping...

You see man...just like Muskrat man... he's running shit right now in the hip hop game. I mean. He's on his way to the top of the top 40's chart and the top 10 list! *(plays cd)*

See, and he's still sticking to his style, what he likes; he's not changing for what's hot right now or anything. Of course he has his popular song, but that is what his production company has to do to make sure he is heard and successful you know? And it's still sick! Here listen to this. This is another one from KRS. Hip Hop. *(Song plays)*

Kaliq – See?!? Ridiculous right?

Rosey – I'm catching what your pitching son!

(Rosey freestyles)

Kaliq – oh God Rosey, come on man! Never again!

Rosey – oh come on! You know I sounded alright! Right?

(Kaliq just looks at him in frustration. Rosey starts walking around like he's a thug or gangster.)

Kaliq cracks up laughing)

Kaliq – You're a fucking nut ball you know that!?

Rosey – Well Duh! That's why everyone loves me! Including the fine, fine girlfriend of yours!!

Ha! By the way...how is she?

Kaliq – She's great man... she has brought me back to my feet! She is exactly what I was and wasn't looking for! *(Stares and thinks to himself for a minute)*

Rosey – Uhh...ummm... you did hear what you just said right?

Kaliq – Yea I know it sounded weird. But I wasn't looking for any kind of relationship before, and now that it's here, it's exactly what I needed man... I just lost faith in everybody including myself you know?

Rosey – Yeah, I noticed that in you... didn't like it, but I know you and know that no one can help you except yourself, fucking hard-headed ass!

Kaliq – Yea I know! But she changed my outlook on things! I always believed that everyone has that certain person in their life that changes your life for good. *(bragging)* And fortunately I found mine! Where's yours Rosey?

Rosey- Fuck you.

(Blackout)

Scene 8 -- Kaliq meets Julia

(Julia & Mikayla arrive at Kaliq's home. Kaliq is inside doing his usual notebook work. The apartment looks clean, for once. The desk where he writes his lyrics is progressively getting cleaner. Mikayla knocks.)

Kaliq - Come in! *(Not moving to answer the door. Door opens - Enter Julia and Mikayla.)*

Mikayla - Hi sexy man!

Julia *(To Mikayla)* - Whoa... he is cute! *(Both chuckle)*

Mikayla - Yeah... right?!?

Kaliq - You must be Julia. I've heard more about you than you can imagine! *(Julia looks quickly at Mikayla.)*

Mikayla - What?!? It was all good things, freak! Well except the time when we went to Allison's graduation part and you ---

Kaliq - Oh the "My time to be a star/stripper" moment, huh?

Julia *(to Mikayla)* - You? Told... Oh shit... hey, look it was worth it and it WAS my time to be the star!!! Hey, I graduated too you know. See but I can explain ---

Mikayla - Uhh... wait... No regrets!? Right???

Julia - Yeah, yeah, yeah. So Kaliq... It's great to finally meet you!

Kaliq - And you, Julia... So you are all about Art huh?

Julia - Yup... It's the love of my life! Couldn't imagine my life without it.

Kaliq - That rocks!... I revere that you stuck with what you love. Can I get you a drink?

Julia - Sure... *(sits down on the couch)*

Kaliq - Honey? You want something to drink?

Mikayla - Yes! Yes! Kal, I can't believe you cleaned up in here. Shit, Julia you better stay away from my man! He doesn't even clean for me! Actually, he's never cleaned for me.

Kaliq - Well, you already know I'm messy. She won't know unless she sees it! Or... unless you told her ---

Mikayla - I told her to watch out right before I knocked.

Kaliq - Ouch...

(Mikayla checks cabinets for wine or liquor)

Mikayla - Did we drink all of that wine?

Kaliq - No, but Rosey took it upon himself to make it his own. Killed it last night...

Mikayla - Does that kid even work? What does he do? (*Sits on Kaliq*)

Kaliq (*laughs*) - He... um... he just does! (*laughs*) Here look, I'll go get us some wine and Smirinoff for Miss Thang here and be back in fifteen... ok? You guys need anything else? Julia? Good?

Julia - Yea, I'm fine thanks.

Mikayla - Hey babe... Can you get my portfolio out of your car for me and bring it up when you get back? (*Throws him keys*)

Kaliq - I already did that baby, it's under my (*runs back over and picks up his notebook, puts it in his back pocket*) notebook! Be back soon. You kids don't wreck my beautiful apartment now! (*Exits*)

Julia - Babe ?? Babe, huh? You haven't called anyone babe since the last time you were in... Wait, you love him?!?! (*Mikayla sitting there still looking at the door. Looks at Julia for a split second with a guilty look on her face.*) It hasn't been that long... Oh my God! I can't believe this!! This is for real isn't it?? I AM SO HAPPY FOR YOU HONEY!!! (*Both celebrate in a very young girl excitement kind of way*)

Mikayla - I dunno. It's just so perfect! The connection we have is something I have never experienced before. I mean it's even hard to describe. It's... I dunno... spectacular, and the flames are roastin honey. Ah man, and the sex?!? I mean look at him! He's hot, he's artsy. He really is about perfect for me. I mean his name means creative for cryin out loud! It's got me written all over it.

Julia - Yes it does... So did you have that talk yet?

Mikayla - What talk? Well... which talk are you talking about miss hidden codes? Jules there's no one here. (*laughing*)

Julia - Well of course the love talk? Did you guys talk about it?

Mikayla - Tell you the truth... We haven't. But I really don't think we need to. When we look at each other. Into each other's eyes. We know. At least I know he does. He keeps telling me things he has never told anyone. Not Rosey. Not even his mom, no one. We just look after each other, through everything. He's the best thing that has ever happened to me, Julia. I'm serious!

Julia - You bitch... He seems perfect for you. Before you get to another level with him, you should talk to him about... your issue.

Mikayla - I planned on telling him tonight. I wanted you here to give me some more strength and courage. Just in case he gets upset with me and leaves, I have you here to help me. But knowing him I really can't see him freaking out like I'm expecting. My doctor was saying that 80% of people are bound to get it throughout their lifetime so I think he'll be very understanding with me. He knows I had a wild side. He did too. I think that's why we're so good together. We've both been there, but we've both moved on from it. You know? And HPV doesn't affect men as much as it affects women. He'll understand... I hope...

Julia - Well... how you've made him out to be to me? I don't think he'll do anything drastic right off the bat. I mean, the news will probably make him uneasy, but you're honesty with him will make you guys that much closer. Cause he sounds like me when it comes to trusting people in this fucked up world, you know? You know?

Mikayla - Yea, I know... Thank you Jules. Where the hell would I be without cha, prolly back home with eight kids, five dogs, and no husband. Well maybe a husband, but I wouldn't like him anyway! *(Both laugh hysterically)*

Julia - I'm always here for you Mik. You know that.

Mikayla - you know? Ha! That's where I got that from. You!!! *(Mikayla attacks her and wrestles her to the floor)*

Julia *(laughing)* Ha! That's right!!! *(end scene)*

Narrator - The love speech

Scene 9 -- Agent Scene/Fight Scene

(Agent on the phone acting important. The agent is very well dressed. He is a very handsome man and proud in his narcissistic ways. He is constantly on his phone acting busy and potentially talking to clients. His self deprivation in helping his clients is starting to overwhelm them and is starting to make Kaliq very uneasy. Kaliq's agent has not got him a gig in a while or any other work for that matter, so Kaliq is on the fence when it comes to patience with his lazy agent.)

Agent – Hey Kaliq, good job on missing that meeting man. I've been trying to set you up with those clients for four months now and I finally set up a meeting and you're not there. Very professional Kal.

Kaliq - Last week you said that you would pick me up and how it was no problem and that it was on the way anyway so I don't understand wh---

Agent – Oh geeze another excuse. Well, you can't depend on me for everything man, I find em, you convince em and book em!

Kaliq *(under his breath)* - Isn't that your job? Dude....I'm a song writer...

Agent - Hey man you like this coat?? Brand spanking new, just got it from the new store that opened in New York, not even on the shelves yet! Huh? Eh? Yea?

Kaliq – Yea man...it's ok...

Agent – OK? Just ok? See!!! That's why you're never gonna be as big as you can be. You don't even know a thing about fashion or anything! Come on son! Get on the ball!

Kaliq – Yea....so what's going on with Quality Control? Did they like the songs I sent them? Did they use them at the gig last night?

Agent – Uh... umm.... Actually they did not get the songs till 3 days ago...

Kaliq – What?!?! I gave it to them a week and a half ago!

Agent – I know, but I didn't want to give it to them so soon and for them to get right into it. You have to keep them wanting and waiting for good material. And I believe that this last gig was too soon for them to use your songs. And I think you should start writing things a little more... up beat. You know..... Something people can boogie down to you know?

Kaliq – Yea I know. That's why I need some hip-hop artists because that's my specialty...remember!?!? I mean... I'm all about writing for other genres of music

but...my passion is hip-hop. How many times do I have to tell you that? That's why I chose you and I thought that's why you chose me... correct?

Agent – Don't get all gung ho on me now. I'll get ya what you want...it just takes time, have patience. People need to see if you can do other styles of music and see your versatility.

Kaliq – Wouldn't it make sense to do what you're good at, perfect it, and then go into other styles after you perfected it?

Agent – (*Assertive and a little thrown off*) Hey! Who's the agent here!? I know what I'm doing. I don't need some boring punk to tell me what and what not to do. - *beat* - So.... Quality Control did say they liked those songs a lot and are going to use this Friday at karma's. So here's 2 tickets. Even though you'll only need one, (*laughs to himself*) but I got you one of the best seats in the joint, so go enjoy yourself and let me know what you think... (*Hands Kaliq the tickets and gets out his phone*)

Kaliq – So is this the only----

Agent – (*phone rings*) Hey my main man what's going on??? (*to Kaliq*) I'm outta here, call me later. Go to the show... (*to phone*) oh yea? That sounds great!!! (*to Kaliq*) and Kaliq, don't be late to the gig. I'm out! (*Exits*)

(*While leaving Kaliq's apartment, he sees Mikayla walking past him to Kaliq's, turns and stares at her, like she is way out of Kaliq's league, shakes his head in a confused manner, and keeps strolling on. Mikayla enters*)

Mikayla - Was that secret agent man? (*Kaliq nods to her while looking very pissed off with a stern look in Mikayla's direction*) Man...you were right, very full of himself, and what the hell was that nasty smell coming off him??

Kaliq – He calls it the lady killer cologne

Mikayla – Yea...I second that... geesh. That coat was freaking sweet though... wasn't it? (*Kaliq just shoots her a look and sighs in frustration*)

Mikayla - We need to talk...

Kaliq – (*Another sigh*) About what?

Mikayla – Ummm... a lot of things...

Kaliq – (*Staring at the ceiling rubbing his eyes*) Ummm... a lot of things like what?

Mikayla – Just... I wanna know what you been up to. You know... I feel like we haven't talked to each other in a while you know?

Kaliq – *(starring in his notebook with pen in hand)* I guess...

Mikayla – Hey uhh. Julia and I just found a very young and inspired artist that is huge in Cincinnati and she's getting transferred from her job up here and she's looking for some places to show her artwork. We had a meeting with her this afternoon and she said as soon as she laid her eyes on our studio she starting imagining her work being in there! I looked her up on the internet and she's everywhere in Cinci! And her artwork is phenomenal! She's getting bigger and bigger by the week! So we have another meeting when she moves here and gets settled in and what not, then we're gonna have the very uncomfortable business talk and finalize everything! *(Waiting for a response from Kaliq and doesn't get the response she was looking for)*

Kaliq – *(still in his notebook, he is not making eye contact with her and is ignoring the fact of good news)* That's great love... Hey what should... What should I put on the end of; steadily witnessing the fact that you're gone, but I can't find the time when you... When you... *(Waiting for a response, waving his hand as in saying... saying _____)*

Mikayla – *(Throws her hands up in frustration and turns to walk towards the door)* And there goes that. I swear to God I can't even start to fathom the... *(Starts to talk under her breath, not the nicest profane words are throughout her venting to one's self. She sits down and starts pumping her leg nervously)*

Kaliq – *(Drops his pen in disgust)* Really???

Mikayla – *(In a very stern manner)* We REALLY need to talk... There's been a couple things that I haven't been telling---

Kaliq – *(His hands in his face, elbows on the table just fed up with everything)* Why are you doing this!?!

Mikayla - *(She gives attitude right back)* Doing what?

Kaliq - You always get so serious on me, like we're in trouble with the law and we have to run off to some other country...

Mikayla - Listen I---

Kaliq - No! You listen! We have been together for... not too long now and I'm pretty damn sure you came into my life for a reason. A very important reason. Shit, I'm ready to spend the rest of my life with you. And I'm pretty sure you feel the same---

Mikayla *(cutting in quickly)* - Yes! Yes!

Kaliq - With that being said... I thought we talked about being honest with each other from the beginning, and for the last week I've heard nothing but new things I can't even imagine you doing! How do you justify that!? I'm runnin' out of ideas here baby... so what's really going on!?!

Mikayla – Well that's what I'm trying—

Kaliq – Well you're always trying to do something without clarifying what is really important.

Mikayla - Oh please! Don't gimme that! I've been in this relationship 100% and can't believe you would think---

Kaliq (*cutting her off and standing up quickly*) – One-hundred percent?? One-hundred percent? (*chuckles sarcastically then saying under his breath*) I dunno shit about you Mik.

Mikayla (*temper rises*) - Speaking of not knowing someone... You never say anything! All of your inhibitions, passions, thoughts and FEELINGS go into these fucking lyrics!!! You say nothing! DO nothing! (*pause*) Look at me!!! You know I'm right that's why you don't wanna look at me!! - *beat* - I can't remember the last time you actually LOOKED satisfied after OR during the seldom times we make love!! You just run off and jump right back to your other life without me in it!

Kaliq - Oh, now it's my fault!? Are you serious?? *I try to turn you on all the time! I try new things, repeat the same ol' shit you love! But that's not me trying now, right? That's me just getting my rocks off and being done with you right?! Right!? Is that what you're trying to say?! You know what? This is bullshit! (Using her attacking scheme on her while getting very close to her)* You haven't *fucked* me like you used to ever since you started your damn therapy bullshit!

Mikayla - Bullshit!! Whatever I---

Kaliq - I don't understand why you even need it! You haven't said shit to me about it! Is it helping? What is it? Couples therapy without me? What the fuck?! You know what, fuck it...

Mikayla – Yeah, that's what you always say! Fuck it! Give up on something else just like everything else in your damn life. I know you start a lot of shit and never finish it. But I never thought I would see the day you'd do it to me! (*they both sit in silence for a while. She gets up, with her coat in hand. They both are staring at each other*) Good talk...

(*she exits his apartment. Blackout*)

Narrator SpeechScene 10 -- Make up scene

(Kaliq is pacing back and forth humming melodies in his head, he's having trouble finishing a song that needs closure. Mikayla comes through the door)

Kaliq – *(very excited to see her but timid in his speech)* Hey Hun...

Makayla – hi babe, how are you?

Kaliq – I'd be better if I didn't rip your head off yesterday for nothing. I'm really sorry, I didn't mean to blow up like that, it's just this..... This damn agent is fucking driving crazy! He's not doing anything involving hip-hop and that's what I want to do right now and he's not even trying! He just gets me so... *(Mikayla comes over to him and comforts him)*

Mikayla – I know baby *(they look at each other)*

Kaliq – I am soooo sorry babygirl. That was unlike me and you definitely didn't deserve any of that. And it's just— *(Mikayla lifts his head up)*

Mikayla – I know Kaliq, it's ok... I knew something was wrong. You didn't look too happy when I walked in. And you always look happy when I walk in the room! Right? *(hits him on the arm and then kisses him)*

Kaliq – *(he nods yes)* yes yes!

Mikayla – So no more of that huh? I hated that. And ill make sure that I never do that again...

Kaliq – Do what again?? *(pause)*

Mikayla – I dunno... Whatever the hell I did or said when I first got there

Kaliq – No. you did nothing baby, it was me being a brat that's all. Here. I wanna make it up to you. Let's go to the café across the street from the studio and we'll watch people trip and fall and stuff! Remember our first date? I was the one being laughed at when I took that spill! It was the perfect banana peel fall ever. *(Reenacts the infamous fall and hits the floor. She comes over also reenacting her running in for the rescue)*

Mikayla – *(in a high pitched scream)* Oh my god!!!

Kaliq – *(pulls her down with him)* Damn! That was good! You actually sounded just like that!

Mikayla – Oh shut up you!!!! *(They are both laughing rolling around on the floor tiring each other out. She flips him and sits on top of him)*

-Beat-

We still haven't talked yet either you know?

Kaliq – Oh we'll have plenty of time to do that! Hurry lets go make fun of people! *(He runs out of the apartment. Mikayla takes her time. Grabs his keys, doesn't move for a min, takes a sigh and hurries out of the apartment.)*

Scene 11 -- Doctor Scene 2

(Lights up in Doctor Livingston's office. Mikayla is waiting, and Doctor Livingston enters with paperwork, looking slightly upset. Mikayla stands to greet her.)

Livingston – Hi Mikayla, how are you? *(They shake hands)*

Mikayla – Good... well, I'm about to find out, right?

Livingston – Right. Go ahead and sit down. *(Mikayla sits. Livingston goes behind the desk and takes a seat.)* – *beat* – Mikayla, you tested positive for HIV. – *beat* – Now I know that is a lot to take in, but I need to put you in touch with some specialists and therapists.

Mikayla - Ok. Um... Right, of course. Therapy, because I'll need that. I... this can't be right, there must have been a mistake. I mean, aren't the HIV tests not that accurate? Plenty of people get false positives all the time...

Livingston - Not anymore. The technology has increased dramatically over the past decade. Just as the treatment. People with HIV and AIDS can live practically normal lives for far longer than before, but that's only with the proper treatment, so it is very important that we put you in contact with the specialists.

Mikayla - *(quietly, almost a whisper)* Of course...

Livingston - We also have to set up therapy. It is important that you deal with this in a healthy way.

Mikayla - Right. A healthy way. I... I don't even know. What am I supposed to do here? What about Kaliq?! How long have I had this? Did he give it to me?!

Livingston - We can't pinpoint an exact date for you, but you were infected with the virus in the past five years. – *beat* – I'm so sorry Mikayla.

Mikayla *(starts crying)* - I had no idea...

Livingston - There's no way you could have.

Mikayla - But... I mean, I know we shouldn't have been, but Kaliq and I have been having unprotected sex for 2 months. I tried to start using condoms when I found out about the HPV, but we just... I mean, it was always so impassioned. Oh my God. He's going to hate me. *(breaks down. Lights out).*

Scene 12 -- Dinner Scene – HIV Reveal

Kaliq - Hi!

Mikayla - Hello... How are you?

Kaliq - I'm great! I'm just happy that we both have news for a change. You know?? I mean, I've been sitting on my ass for so long now not really doing anything, which I know bothered the shit outta you, and I feel my news is gonna change a lot of things...

Mikayla (*to herself*) - Yeah... I know...

Kaliq (*Rambling*) - And I know I was obsessed with my lyrics, and didn't focus on the something and - someone very important to me and who also has a tremendous impact on my life.

Mikayla - Yeah (*uncomfortable*)

Kaliq - Okay... I'm going off aren't I? Sorry, okay you go, wait... I'm gonna go first cause I gotta get this out. No, no, you go because -

Mikayla - Kaliq, look... I know you're excited about whatever news you got... but we got something that's much bigger we're going to have to deal with...

Kaliq - (*Very concerned*) What's goin' on? What's up baby---

Mikayla - Just... I dunno what happened... I have no idea how... (*she starts crying*) It's just... um... (*sobbing*)

Kaliq - Do you wanna go somewhere else to talk? You wanna leave? Com on let's get outta---

Mikayla - No... Stop... Just let me... Well...

Kaliq (*waiting*) - Yeah...

Mikayla - I've been back and forth from the doctor's again.

Kaliq - So why were you---

Mikayla - Dr. Livingston has been running a various amount of tests for different diagnoses across the board.

Kaliq - Well that happens all the time, and it shouldn't---

Mikayla - I tested positive for HIV. I tested positive for HIV and the doctor's say---

Kaliq - What!?!? (*A mad whisper*) You tested positive for WHAT!?!?

Mikayla (*more sobbing*) - I know... I'm as shocked as you, but we can get through this if we---

Kaliq - We!? We!? We can get through this?! Since you refused to include me on this. This has nothing to do with me!

Mikayla (*distraught and upset*) - I thought we were in everything together?

Kaliq - Yeah! Which includes not withholding anything from each other, which unfortunately you took the fuckin' pleasure of doing!

Mikayla - Kaliq---

Kaliq - Don't "Kaliq" me! You knew something was wrong and still had the balls and audacity to not involve me! The one you're supposedly in love with!! How the hell am I supposed to be there for you if you're telling me this shit now??? Telling me now... It's too late for anything. I can't do anything now! Fuckin' incredible... (*leg pumping nervously*) You know what?? I had a bad feeling about your ass in the first place, shit. And to think I convinced myself into givin' this a chance. The whole time I thought my mind was deceiving me, but no... It was the one I actually trusted myself with! You're a fucking conniving, ass liar... Un-fuckin'-believable---

Mikayla (*balling*) - Kaliq, Please! I...

Kaliq (*He, very angrily, stands up, knocks over his glass, throws his napkin on the table*) You what!?! Huh? You what!?! Yea... Exactly...

Mikayla (*jumps back in fear.*) - Kaliq! Wait!

Kaliq (*Throws down money for the bill, leaves restaurant, talking to himself under his breath.*
Blackout)

Scene 13

(Lights up. Mikayla followed him home, running after him but he was being very stubborn and kept walking until they get to his apartment. She is out of breath, pleading for him to stop for a minute.)

Mikayla – Just give me five minutes! Please! Kaliq I—

Kaliq – So that means I have it right! ...I have HIV??

Mikayla – You might not have it Kal, the best thing we can do—

Kaliq – Holy shit Mikayla... I... well... I... *(Falls to the floor and starts to lose it. She comforts him on the ground, holding him trying to get him to look at her.)*

Mikayla – *(Sobbing hysterically)* Look. There were so many things going through my head and didn't know how to say it... I was ashamed, I was embarrassed, afraid of you leaving me. Afraid of what you were going to say or do... I thought it was just another girl problem. You have no idea what kind of physical and emotional stress HPV put me through... That's why we didn't have sex as often as we used to, and this is why a lot of things were changing with me. I really thought I was fine...I mean, I just got the results back... I'm still the one you love... I'm still—

Kaliq – Loved...

(They stare at each other while Mikayla is searching for words to respond to the last alarming comment delivered by Kaliq)

Mikayla - I know you might never forgive me for this baby but I don't want to hurt you anymore than I already have. I think we should... Well, Dr. Livingston gave me some information on the testing process so you---

Kaliq – Please leave....

Mikayla – What?!? Kaliq don't do this please I need you to understand that—

Kaliq – *(This time, very forceful pointing at the door)* Please leave now...

Mikayla – *(She gets up slowly, looking around the apartment, knowing that the road ahead is going to be very tough... she looks at him. Kaliq is still on the ground, with his back towards her, she picks up her things, and heads towards the door)*

Mikayla – Just please understand that I did not intend on not telling you or hiding anything from you... whatever happens from here. If...If you do not want to talk to me again, I

understand... Just...Just please take care of yourself... I'm here... I'll always be here. I love you with all of my heart.

(Mikayla Exits)

(Kaliq is stuck on the floor, not able to believe the things he just heard, he gets up, slams the door shut, and paces around his apartment. The music playing in the background is soft, meaningful jazzy type music in a descending order.) Maybe dead wrong or a song by Alicia keys. He goes to his liquor cabinet and gets out a bottle. Puts it to his mouth and tips it upside down. Plops down at his desk for a bit. Then blows up and starts wrecking the place. Mindless thoughts comes on. Narrator sings.)

Narrator – A month and a half has passed since the last time Kaliq and Mikayla have seen each other, talked or had a conversation. Kaliq has been suffering from severe depression; he found comfort in alcohol and drugs to suppress his emotions. Contemplation of suicide is an ongoing thought in his conscience. But will this be the best for him? A Man that finally found the one that makes him...HIM again and inspires every and anything that happens in his life. So, feeling that the love of his life has been a fluke and has betrayed him to the point of no return, his lyrics have taken on a compromising twist between making a good story, and making sense. He is a troubled individual that can't deal with what he has heard and his lyrics do nothing for him but make him analyze the situation more and more. So what's a man to do when he has no one and his back is backed against a wall? Well... Whatever the man thinks is best for him. Cause there's no one that knows you better than yourself...

(Kaliq pulls out his gun and stares at it. Blackout)

Scene 14 -- Office scene

(Mikayla is sitting at her desk. Looking blankly at papers but doesn't seem aware of the words on the pages, she does not look like she is in the best of shape.)

(A knock on her office door. It's Rosey and Julia coming to see how Mikayla is doing)

Mikayla – Come in...

Julia – Hey Mik

Rosey – hey

Mikayla – Hey guys... what are you guys doing here?

Rosey – We just wanted to stop by and see how you were doing.

Julia – Just worried about ya hun.

Mikayla – yea...ummm... I'll be fine I just... well you know I just hope he is doing ok...

Rosey – I keep going over there, but he doesn't really respond to me. He says a little bit here and there. But nothing about what's going on. He did asked if you were doing ok or not...

Mikayla – Really? What did you say?

Rosey – I said she's missing you a lot... and she needs you Kaliq... he just kind of just shrugged it off, sighed and went back to his notebook.

Mikayla – Yup, that's my baby.

Julia – Is there anything we can do to----

Mikayla – No there really isn't. But this is something Kaliq and I need to handle ourselves.

Rosey – I saw a... ummm... He has a gun now....

Mikayla – WHAT?!?! He's has a gun for what?

Rosey – Well don't over react Mikayla we still don't know what it's---

Mikayla – What the hell is wrong with you Rosey?!? Why the hell would you leave him alone if you knew he got a gun?!?

-Beat-

Mikayla – Dammit Roosevelt you know his past! You shouldn't of left him alone... oh man..this is not good... I have to get over there...

Rosey - *(interjecting)* Whoa Mikayla, I don't know if that's the greatest idea...

Mikayla – *(Pushing him away)* Well what do you know!!?? You're the one who left them over there by his self with a fucking GUN! So stop telling me not to over react! Outta all fucking people Roosevelt... *(Mikayla looking Furious and Shaking)*

Julia – Look Mik... *(Comforts her)* I know this is really fucked right now but we're gonna do all we can to help him. You're not in the best shape right now either. You going to see him will not make it easier, for either of you... please Mikayla...let us do this. He still loves you... He just can't show it right now... but with time you two will be able to see each other. I promise.

Mikayla – I'm going over there...

Mikayla-- *(Puts her hands up. As soon as she does that the other two shut up in silence quickly)*

And I do not want to see you too unless I call you and let you know what's going on... Ok?

So go get some lunch or something and ill call you soon. I'm fucking dead serious... ok?

(Mikayla picks her phone to call Kaliq's house)

Mikayla – Kaliq... Kaliq! I'm coming over there... *(Hangs up the phone. With Rosey and Julia still in her office, Mikayla leaves shutting the door behind her)*

Scene 15 -- Last Sequence

Phone Messages:

Mikayla - Hey Kaliq, it's me. I just wanted to see how you've been doing... I've been trying to get a hold of you lately and you never answer the phone. I just...I just want to know that you're doing ok...please call me back and let me know. Please, I just wanna help you Kal. I love you.

Agent - Hey Kaliq- what the hell are you doing man?!? Look. I'm sick and tired of sitting around and waiting for you! Well pick up your damn phone and call me back... I'm close to letting you go and I know you don't want that to happen, so step your game up. Call me.

Mikayla - Kaliq? Hey... Are you there? I just got off the phone with your—

(Kaliq skips to the next message)

Rosey - Hey man... I know we kicked it last week but you're not answering your phone anymore man. Hey look, hit me up if I can do anything for ya. Peace. Oh yea Kal, Mikayla has been trying to get a hold of you... You should talk to her, hit me up ma...

Agent - Kaliq... you're on your own dude. I tried. I give up... your last couple checks will be in the mail... whatever...

Muskrat - Hey Kaliq- what's up with you man?! this is Muskrat from the Young Godz. I know you got those lyrics lurking around the underground scene right now. How about me and you get some calabos goin on and get you known bro? Cause I've been hearing the knowledge you spit and that's exactly what hip hop needs right now, and with all of this bullshit out here right now??? Shit, tell you the truth I could use some help. And I heard you was looking... so hit me up, personally... No bull shit man... let me know bro... One Earth, One Love, One Struggle...

Mikayla - Kaliq... Kaliq! I'm coming over there...

(music begins, title track)

Mikayla – It's for your own good... I'm sorry...

(Gunshot - Blackout.)

Narrator – Hey Kaliq, I promise... I'll pass your lyrics, message, and word through me... promise. That's my word. Kaliq Townsend. Rest in Peace my brother.

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APPENDIX A:
VITAE

Vitae

Laura Baggs

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Education

The Ohio State University, Bachelors of Arts in Theatre with Honors and Distinction, Magna Cum Laude, 2008.

The Ohio State University, Bachelors of Arts in English with Honors, Magna Cum Laude, 2008.

University of Greenwich, Summer Program through The Ohio State University's English Department, 2007.

Olentangy High School, Lewis Center, Ohio, 2000-2004.

Theatre Experience

Lecture Guest, Introduction to Theatre (Theatre 100), The Ohio State University, 2008.

Radio Guest on "Morning Edition," WOSU NPR, interviewed by Marilyn Smith, Columbus, Ohio, 2008.

Wardrobe Crew Head, *Trojan Women 2.0*, The Ohio State University, 2007.

Costume Construction, *Mary Stuart*, The Ohio State University, 2007.

The Children's Hour, The Ohio State University, 2007.

Production Photographer, *Have You Seen This Girl*, APO One Acts, The Ohio State University, 2007.

Dramaturgical Experience

The Ohio State University
Columbus, Ohio

Working! A Musical 2008
Much Ado About Nothing 2008
Inspiration of Love 2008

Awards and Honors

Ohio State University Arts and Sciences Certificate for Excellence in Scholarship, 2008

Alpha Psi Omega, Theatre Honorary, 2008-present

Phi Beta Kappa, Academic Society, 2008-present

Dean's List, Autumn, Winter, and Spring Quarters, 2004-2008

College of the Arts and Sciences Study Abroad Fund Summer, 2007 (\$500)

Trustees Scholarship, 2004 (\$7,200 four-year value)

APPENDIX B:
SCHEDULE OF WORK

HONORS THESIS PROJECT: SCHEDULE OF WORK

OCTOBER:

Week 4: Begin to work with Akil Babb on *Inspiration of Love*

NOVEMBER:

Week 1: Meet with Mandy Fox to discuss *Much Ado About Nothing* concept and desired research approach

Week 2: Meet with Seunghyun Hwang, Meet with Joy Reilly re: *Inspiration of Love*

Week 3: Akil begins to work on script for *Inspiration of Love*

Week 4: *Much Ado About Nothing* read through

DECEMBER:

Week 1: Finals, Begin *Much Ado About Nothing* literary research

Week 2: Continue literary research

Week 3: Begin practical script research

Week 4: Continue practical script research

JANUARY:

Week 1: Classes begin, *Much Ado* rehearsals begin, Begin writing high school study guide

Week 2: *Much Ado* dramaturgy presentation, Interview Doctor Copeland for *Inspiration of Love* research

Week 3: Continue work on study guide with Seunghyun Hwang, Begin *Much Ado* display

Week 4: Complete *Much Ado* display, Complete *Much Ado* high school study guide and turn into Rachel Barnes, Begin HIV/AIDS, HPV, and STDS research, *Working! A Musical* auditions and call backs, Contacted by Marilyn Smith to do an interview on dramaturgy

FEBRUARY:

Week 1: Meet with Professor Dutton to discuss Talk Back for *Much Ado*, Interviewed by Marilyn Smith

Week 2: Meet with Akil Babb to work on completing *Inspiration of Love*, write *Much Ado* program note, Distribute actors' survey

Week 3: Continuing working with Babb on *Inspiration of Love*, Scene performed from *Inspiration of Love* at The Writer's Company performance, Interview aired on WOSU NPR

Week 4: *Much Ado About Nothing* Talk Back, Akil continues writing *Inspiration of Love* script, Meet with Chris Roche to discuss *Working! A Musical* director's concept and research approach

MARCH:

Week 1: *Working!* read/sing through, Auditions and call backs for *Inspiration of Love*, write first draft of doctor scenes

Week 2: Finals

Week 3: *Inspiration of Love* script completed, Contact Doctor Bochan, Research for *Working!*

Week 4: Interview Doctor Bochan, Classes begin, Rehearsals begin for *Inspiration of Love* and *Working!*, Write summary of *Working!* for box office, Denman abstract due

APRIL:

Week 1: Rehearsals for both shows continue

Week 2: *Working!* dramaturgy presentation, Begin to write thesis document

Week 3: Complete display for *Working!*, Begin to meet with actors one on one

Week 4: Revise Doctor Scenes with Akil

MAY:

Week 1: Tech rehearsals begin for *Inspiration of Love*, Design program for *Inspiration of Love*

Week 2: *Inspiration of Love* opens, Write program note for *Working!*

Week 3: Present research at Denman, *Working!* opens

Week 4: *Working!* Talk Back, *Working!* closes

Week 5: *Inspiration of Love* performances continue, *Inspiration of Love* closes

JUNE:

Week 1: Finals, Defend thesis

APPENDIX C:
SHAKESPEARE'S TIMELINE

RESEARCH FOR *MUCH ADO ABOUT NOTHING*:

SHAKESPEARE'S TIMELINE

- 1559 Elizabeth comes to power; She begins to practice censorship in April
- 1564 Shakespeare is born; Christopher Marlowe baptized February 26
- 1567 James (age 1) is crowned King James VI of Scotland. Earliest known record of the first London Theatre (the Red Lion)
- 1568 Mary Queen of Scots is driven from her kingdom; She takes refuge in England
- 1576 The Theatre (James Burbage's playhouse, located in Shoreditch) opens
- 1577 The Curtain Theatre (Shoreditch) opens
- 1581 Master of the Revels is given expanded commission (now allowed to "reform, authorize and put down, as shall be thought meet or unmeet unto himself" any play to be performed in England)
- 1582 Shakespeare (18) marries Anne Hathaway (26) in November. Plague in London.
- 1583 Anne and Shakespeare's oldest daughter, Susanna, baptized in May (six months after their marriage)
- 1584 Shakespeare is probably affiliated with the combined Lord Strange's and Lord Admiral's Men from this time until 1594. Master of Revels is given authority to censor and license all plays.
- 1585 Twins Hamnet and Judith were baptized on February 2
- Late 1580s Shakespeare comes to London
- 1586-1604 War with Spain (begins because of threat to Mary Queen of Scots' life)
- 1587 Mary Queen of Scots is beheaded in February. The Rose Theatre (Bankside) opens.
- 1588 The Spanish Armada reaches English waters by July.
- 1589 King James VI marries Anne of Denmark
- 1592 A rival London playwright makes an envious remark about Shakespeare (thus we know Shakespeare must have been in London and writing and putting on plays by this time). Plague in London, shutting down theatres from June 1592 - June 1594. Marlowe's best known play Dr. Faustus dated to this year.

- 1593 Marlowe dies in a bar fight in Deptford May 30. Shakespeare begins writing his Sonnets (1593-1603).
- 1594 Shakespeare becomes a member of the Lord Chamberlain's Men (this group becomes the King's Men during the reign of King James)
- 1595 Swan Theatre (Bankside) opens
- 1596 The Shakespeare Family obtains coat of arms. Hamnet dies.
- 1597 The Lord Chamberlain's Men's lease on The Theatre expires. They perform at the Curtain Theatre while the Globe is under construction. James Burbage builds Second Blackfriars Theatre. Shakespeare purchases New Place, the second largest house in Stratford.
- 1598 Mostly likely when Shakespeare wrote Much Ado About Nothing. Shakespeare's name is first on the list of "principal Comedians" for Jonson's Every Man in His Humor
- 1599 The Globe opens. William Kempe, the most famous comedian of the day, leaves the Lord Chamberlain's Men.
- 1600 The Fortune Theatre (for the Lord Admiral's Men) opens
- 1601 Shakespeare's father, John, dies.
- 1603 Shakespeare's name appears for the last time in Jonson's actors' list, as a "principal Tragedian" in Sejanus. Queen Elizabeth dies March 24; King James VI of Scotland is crowned King James I of England (brings together the two kingdoms and coins term "Great Britian"). Theatres close on account of the plague from mid-1603 - April 1604
- 1604 Peace with Spain.
- 1605 Red Bull Theatre opens.
- 1606 Jonson's famous Volpone written. Parliament passes "An Act to Restrain Abuses of Players" in order to purify the language in plays.
- 1608 The King's Men (formerly the Lord Chamberlain's Men) begin to use Blackfriars as their indoor playhouse.
- 1609 Shakespeare's Sonnets are published.
- 1610 Shakespeare probably returns to Stratford during this year.
- 1613 The Globe burns down during a performance of All Is True (Henry VIII)

- 1614 The Hope Theatre (Bankside) opens. The Globe reopens.
- 1616 Shakespeare dies on April 23. The Phoenix Theatre opens.
- 1623 The First Folio of Shakespeare's plays is published by members of the King's Men

APPENDIX D:
SHAKESPEARE'S PLAY HANDOUT

SHAKESPEARE'S PLAY HANDOUT FOR ACTORS

I compiled this rough chronological list in hopes that it would help the actors place *Much Ado About Nothing* in context with the rest of Shakespeare's plays. I attempted to place them according to when scholars think they were written (based on their first publications, and known or assumed first performances).³ I want to highlight the fact that *Romeo and Juliet* was written and performed before *Much Ado* (in regards to the friar suggested, fake deaths of the heroines). Also, note that *Much Ado* falls in the middle of Shakespeare's career.

The Two Gentlemen of Verona (first published in the 1623 First Folio (F), may have been written as early as 1590-91)

The Second Part of Henry VI (first printed in a 1594 quarto (Q) as *The First Part of the Contention of the Two Famous Houses of York and Lancaster*, published as *2 Henry VI* in 1623 F, probably first performed 1591)

The Third Part of Henry VI (first printed in a 1595 octavo as *The True Tragedy of Richard Duke of York and the Good King Henry the Sixth*, published as *3 Henry VI* in 1623 F, possibly performed as early as 1591)

The Taming of the Shrew (first published in 1623 F, probably written in 1592, or earlier)

The First Part of Henry the Sixth (only surviving publication from 1623 F, probably first performed in 1592)

Richard III (first appeared in a quarto in 1597, first performed in 1592 or 1593)

Venus and Adonis (published in 1593)
The Rape of Lucrece (published in 1594)⁴

Titus Andronicus (first printed in a 1594 Q)

The Comedy of Errors (first published in 1623 F, earliest known performance was December 28, 1594)

³ Dates based on *The Norton Shakespeare: Based on the Oxford Edition*. Ed. Stephen Greenblatt, Walter Cohen, Jean E. Howard, and Katharine Eisaman Maus. New York: W. W. Norton, 1997.

⁴ These are two poems worthy of noting due to the socio-political closing of the London theatres because of an epidemic of the bubonic plague in 1593. *The Rape of Lucrece* was written to fulfill Shakespeare's promise (in the dedication of *Venus and Adonis*) to his patron the Earl of Southampton for a "graver labor."

Love's Labour's Lost (earliest surviving Q dated 1598, possibly written in the late 1580s, most scholars place original composition in 1594-95)

A Midsummer Night's Dream (first printed in a 1600 Q, scholars place it around 1594-96)

Romeo and Juliet (first printed in a 1597 Q, probably written around 1595)⁵

Love's Labour's Won (lost play; multiple sources place this play to have been published by 1600 and written by 1596-97)

Richard II (first printed in a 1597 Q, probably written 1595)

The Life and Death of King John (first published in 1623 F, probably first performed 1596)

The Merchant of Venice (first printed in two 1600 Qs, probably written between 1595-98)

1 Henry IV (first printed in two 1598 Qs, believed to have been written 1596-1597)

The Merry Wives of Windsor (first printed in a 1602 Q, probably composed and first performed in 1597-1598)

2 Henry IV (first printed in 1600 Q, probably performed between February 1598 and early 1599)

***Much Ado About Nothing* (first published in 1600 Q, probably written in 1598, performed before William Kempe left the Lord Chamberlain's Men in 1599)**

Henry V (first printed in 1600 Q, first performed in 1599)

Julius Caesar (published in 1623 F, first play performed in Shakespeare's Globe, erected 1599)

As You Like It (first published in 1623 F, probably written between 1598-1600, performed between September 1598 and August 1600, most likely in 1599 after the Globe was built)

Hamlet (first Q edition in 1602, probably written in 1600)

Twelfth Night, or What You Will (first published 1623 F, written around 1601, first recorded performance in February 1602)

Troilus and Cressida (first printed in 1609 Q, written and first performed in 1601 or 1602)

Measure for Measure (published in 1623 F, performed in 1604)

Othello (first printed in a 1622 Q, performed in 1603-1604)

⁵ Scholars are unsure which of the two, *AMND* or *R&J*, were written first

All's Well That Ends Well (first printed in 1623 Q, probably written between 1604-1606)

King Lear (first printed in December and January of 1607-1608 Q, written 1604-1605)

Macbeth (first published in 1623 F, usually dated 1606)

Antony and Cleopatra (published in 1623 F, probably written and performed between 1606-07)

The Life of Timon of Athens (published in 1623 F, probably written between 1607-1608)

Pericles, Prince of Tyre (probably written between 1606-08, probably first performed between December 1607 and May 1608)

Coriolanus (published in 1623 F, written in 1608)

The Winter's Tale (first published in 1623 F, written and performed between 1609-11)

Cymbeline (first published in 1623 F, written and performed in 1609 or 1610)

The Tempest (first published in 1623 F, written and performed in 1610 or 1611)

All Is True (Henry VIII) (first published in 1623 F, probably performed first in 1613)

The Two Noble Kinsmen (published in 1634 Q, written and performed in 1613-14)

APPENDIX E:
ALLUSIONS AND PUNS INFORMATION FOR ACTORS

ALLUSIONS & PUNS:

INFORMATION FOR ACTORS

I only pointed out a selection of allusions, references, and puns and explained to the actors that if they found any lines which they needed help with they could come to me for assistants. Lines cited are from the Arden edition

Act I

I.i.3-4 *Messenger*: He is very near by this, he was not three leagues off when I left him.

A league is a unit of measure which denotes the distance that a person can walk in one hour, equivalent to three and a half miles.

I.i.168 *Claudio*: Can the world buy such a jewel?

Jewel was a slang word for female genitalia in Shakespeare's day.

I.i.169 *Benedick*: Yea, and a case to put it into.

Benedick takes Claudio's pun on female genitalia a step further here. Jewel was also slang for male genitalia, and Benedick is here using it in that way, because case was slang for female genitalia.

I.i.224 *Benedick*: ...or hang my bugle in an invisible baldrick...

Bugle was a pun on male genitalia, and baldrick was a pun on female genitalia. All together it is a pun on sex.

I.i.200-201 *Benedick*: Like the old tale, my lord: 'It is not so, nor 'twas not so: but indeed, God forbid it should be so!

Benedick quotes from an English fairy tale (a variant on the Bluebeard story, which was published in 1698, and tells of a nobleman and his young curious wife who goes into the one room in the house which she is told not to and discovers the bodies of all of his former wives, who were killed for snooping). In the fairy tale Benedick quotes from the man is suspected by his bride-to-be of having killed his former wives, the quotation is him denying his guilt.

Act II

II.i.113 *Beatrice*: With a good leg and a good foot...

Foot being a pun on male genitalia.

II.i.20-21 *Beatrice*: 'God sends a curst cow short horns'

Receiving horns is the sign of cuckoldry. The risk in marriage for a man is that by taking a wife he is putting his reputation into her hands for she has the power to cuckold him.

II.i.35-36 *Beatrice*: ...therefore I will even take sixpence in earnest...

Sixpence, a coin worth half of a shilling, was in existence from 1551 to 1971 (it remained in tender until 1980). It is equal to 2½ new pence (i.e. modern pence, but that is not an accurate translation of worth from Shakespeare's time to ours in terms of inflation). One pence in the early 1600s was equal to one pound now. Therefore sixpence is about six pounds, or twelve dollars (based on average exchange rate).

II.i.88-89 *Don Pedro*: My visor is Philemon's roof; / Within the house is Jove.

Philemon and his wife were very lowly, humble, and much in love. When Jove and Hermes come to their house as mortals, they give them the best of what they have, even though it is not much. (The story is in book eight of Ovid's *Metamorphoses* if you would like to read it yourself, it is a short section). Jove, being Jupiter, was the Roman equivalent of Zeus. For the Romans he was the grandfather of the founders of Rome (Romulus and Remus). He ruled over social laws and order, and was the chief god.

II.i.185-186 *Benedick*: Ho, now you strike like the blind man! 'Twas the boy that stole your meat, and you'll bead the post.

Alluding to a folktale about a boy who robbed and played a trick on his blind master. Post referring to Benedick as the messenger of bad news.

II.i.248-249 *Benedick*: I will go on the slightest errand now to the Antipodes...

Geographically, antipodes are two points on the earth's surface which are opposite of each other if you drew a line through the earth. In Britain, the antipodes often refer to Australia or New Zealand. In actuality New Zealand is antipodal to Spain.

II.i.334-335 *Claudio*: Tomorrow, my lord: time goes on crutches till love have all his rites.

As with many other character's in Shakespeare's plays (Theseus from *A Midsummer Night's Dream*, and Juliet from *R & J*) Claudio is complaining about the wait for the marriage night and the "rite" that will come with it. Needless to say, "rite" is a pun on sex.

II.i.341-342 *Don Pedro*: I will, in the interim, undertake one of Hercules' labours...

Hera, Zeus' jealous wife, causes Hercules to go insane and murder his own children. After recovering from his insanity he prayed to Apollo, and the god's oracle told him he must serve Eurytheus, the king of Tiryns and Mycenae, for twelve years, as his punishment. As part of this, he had to perform twelve labours, feats so difficult that they seemed impossible. The labours were: 1.) Slay the Nemean Lion and bring back its hide 2.) Slay the Lernaean Hydra 3.) Capture the Golden Stag of Artemis 4.) Capture the Erymanthian Boar 5.) Clean the Augean stables in a single day (because it was degrading and the animals were immune to disease so the stables had never been cleaned) 6.) Slay the Stymphalian Birds 7.) Capture the Cretan Bull 8.) Steal the Mares of Diomedes 9.) Obtain the Girdle of Hippolyte 10.) Obtain the Cattle of Geryon 11.) Steal the Apples of Hesperides 12.) Capture Cerberus (the three-headed dog with a snake for his tail who guarded the gate to Hades)

Act III

III.ii.86 *Don John*: ...and in dearness of heart hath holp to effect...

Holp is the past tense of help.

III.iii.106-107 *Borachio*: ... I have earned of Don John a thousand ducats.

A ducat was a coin used throughout Europe up until WWI. There were both silver and gold ducats. The gold ducats were the most dependable gold coin. There were almost endless varieties of ducats in size, shape, and design. It is difficult to place the worth of the ducat in modern day money, because the coin's value was constantly changing in its Shakespeare's day. But by the early 1600s it would have been equivalent to twenty-four pounds, or forty-eight USD.

III.iii.160-162 *First Watch*: ...we have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

The term commonwealth first began being used in the 15th century. It originally meant the common well-being (i.e. ruling a people for the betterment of all), and grew to mean the union of nations and states as under the British Commonwealth.

Act IV

IV.i.40 *Claudio*: She knows the heat of a luxurious bed...

Blunt reference to sex.

IV.i.44 *Claudio*: To an approved wanton.

OED says wanton was used from the 12th century to the 18th century to mean lascivious, unchaste, and lewd when referring to women.

IV.i.57-61 *Claudio*: You seem to me as Dian in her orb, / As chaste as is the bud ere it be blown; / But you are more intemperate in your blood / Than Venus, or those pamper'd animals / That rage in savage sensuality.

Diana, or the Greek Artemis, was Goddess of the hunt and fertility/childbirth, but at the same time guarded her own chastity. All of her companions remained virgins. In Chaucer's *Knight's Tale*, Emelye prays to Diana to protect her chastity.

Venus, or the Greek Aphrodite, was Goddess of love, lust, and beauty. Her husband, Vulcan, or the Greek Hephaestus, was the blacksmith of the gods, was rather unattractive. Venus had a love affair with Adonis. She is not just important for her love and sensual passion, but also because she is a simple of adultery.

Act V

V.ii.9-10 *Margaret*: To have no man come over me? Why, shall I always keep below stairs?

Come over A sexual pun which she has taken from Benedick's meaning of "surpass," or "climb over." *Below stairs* The servants quarters, i.e. never a mistress.

V.ii.18. *Margaret*: Give us the swords, we have bucklers of our own.

Benedick was referring to shields with spikes. Margaret takes the sexual pun of bucklers and female genitalia.

V.ii.94 *Benedick*: I will live in they heart, die in the lap...

"Die" had a common Elizabethan connotation with orgasm, and lap with the female genitalia.

APPENDIX F:
DRAMATIS PERSONAE INFORMATION FOR ACTORS

DRAMATIS PERSONAE:

INFORMATION FOR ACTORS

Each actor received the following description of their character. The meanings of the names were included because Shakespeare was very particular and smart in choosing names for his characters.

Don Pedro

Prince of Aragon. Aragon has just finished a successful military campaign against Italy/Messina. Don is a Spanish and Portuguese honorific title; it is also used in Italy. He is the most powerful character in the play, not just because he is the Prince of Aragon (the victorious side of the war and also a powerful, independent kingdom in Europe at the time of the play) but also because it is his decisions and actions which drive the plot of the play. It is his wish to come to Messina, he brings Claudio and Benedick, he woos Hero for Claudio, and it is his idea to get Beatrice and Benedick together.

Important note: In Act II, Scene I he offers himself to Beatrice as a husband (line 307), the offer can be interpreted as a serious one, in which case Beatrice's refuse is hurtful, or just a casual bantering one of social politeness. It is important to note that he is not among the pairs getting married at the end (happy endings all around were not uncommon in Shakespeare's comedies).

Pedro is the Spanish and Portuguese version of Peter, meaning rock or stone.

The first line of the play is about his visit to Messina.

Don John

The bastard brother of Don Pedro. Don is a Spanish and Portuguese honorific title; it is also used in Italy. Referred to as Count John (II.i.). Bastard's in Shakespeare's England were social outcasts, most of the information Don John gives the audience reflects this. For example: "I had rather be a canker in a hedge than a rose in his grace..." (I.ii.25-26). Grace, if capitalized, would be referring only to Don Pedro, because "Grace" was an honorific. However, in this case it also means in his presence and the presence of the society connected to him, because of the intertwined relationship of the head of society (the prince) with the society as a whole. A canker was a wild rose, or a "dog-rose." Shakespeare's audience would have understood the intense condescension it was for Don Pedro to allow Don John to remain a part of his social circle. Don John would have no right to inheritance, so Don Pedro's condescension is also an act of charity by providing him with a place in society, a home, and money.

Important note: His villainy is not self-sufficient. He is only capable of acting against the members of society because of Borachio's and the society's values.

Common English name, meaning "God is gracious."

The last line of the play is about his impending punishment.

Claudio

A young lord from Florence. Referred to as Count Claudio. Count is the English word, while in Spanish and Portuguese it is Conde, and Italian it is Conte; however, in England the title would have been Earl (the wife was still a Countess though, Earless doesn't work well).

Elizabethan nobility titles were (in descending order of power): Duke, Marquis, Earl, Viscount, and Baron. (See section on Shakespeare's World, under the timeline, for more information). He is younger than Benedick. The name is of Latin Origin, meaning Lame.

Benedick

A young lord from Padua. Referred to as Signior Benedick. Signior is an Italian courtesy title. His relationship to the Prince is that of a courtier's, even though Benedick comes from a family of money. During the dance (masque) Beatrice calls him "the Prince's jester" (II.i.127). He then complains of this comment that stung him to Don Pedro, but the way he turns it into a comical performance for the king confirms the charge (II.i.223-245, some of this is cut from our performance). For more information on courtiers see its section under Shakespeare's World.

Important note: Leonato, while joking about Hero's parentage makes a comment which reflects Benedick's attractiveness: that he doesn't fear that Hero isn't his daughter, because Benedick was a child when she was born (I.i.99).

See I.i.78-81, 114-17, 133-34, and II.i.261-64 for hints of a past romance with Beatrice.

The name is a variant of Benedict (Latin from Benedictus), meaning Blessed (see meaning of Beatrice's name). I'd like to present the idea that Shakespeare may have been doing more than a pairing of Benedick and Beatrice with the names. In *Twelfth Night*, Shakespeare gives us the character Malvolio meaning "ill will" or "bad intentions," the "mal" obviously being the part of the name to mean "ill" or bad." In *Romeo & Juliet*, Shakespeare names Romeo's cousin Benvolio, meaning "well wisher," the "ben" being the "well" part; the name was possibly derived from benevolent. To apply this to Benedick (in case my argument isn't clear yet), the "ben" would mean "well" or "good," and "dick" in the 16th century meant "fellow." The OED doesn't place the slang use of the word "dick" to mean penis until 1891 and was not used as an insult (i.e. dickass or dick-head) until 1847.

Leonato

Father of Hero, uncle of Beatrice. Governor of Messina (governor held similar meaning and status), he is second in power to Don Pedro. He is Antonio's brother, and his relationship with Antonio presents a model fraternal relationship to contrast with Don Pedro and Don John's relationship.

He plays his social role well, accepting his guests gracefully and seeking a good match for his daughter. Is amiable and enjoys joking. He jokes with Benedick about Hero's parentage (I.i.99) and with Beatrice about her marriage prospects (II.i.16-54).

The name means Lion, possibly of Greek origin (or possibly an invention of Shakespeare's).

Antonio

Uncle to Hero and Beatrice, and Leonato's brother. His relationship with Leonato presents a model of a good fraternal relationship to contrast with Don Pedro and Don John's fraternal relationship. He is an older man, Ursula mentions that his hands are dry (II.i.108), which to an Elizabethan audience would have signaled old age just as wrinkles or a liver spot clue in a modern audience to a character's old age.

Variant of Anthony, of Spanish and Italian origin. Shakespeare uses the name in three other plays (*Twelfth Night*, *The Merchant of Venice*, *The Tempest*)

Balthasar

A singer, attendant on Don Pedro. Shakespeare uses the name in two other plays (*R&J*, *The Merchant of Venice*). It is a name commonly attributed to one of the three wise men.

Conrade & Borachio

Followers of Don John. Conrade is a variant of Conrad (German origin), meaning “brave advisor,” or “counsel.” Borachio (as the Arden edition says) means drunkard.

Friar Francis

St Francis founded the order of Franciscan friars in 1223. Franciscans were very evangelical during the 16th century. The holiness of monastic orders during Shakespeare’s life was questionable. Many religious houses lost their purpose, suffering from financial debt, corruption, and scandal. This does not imply that all members of monastic orders were corrupt.

Dogberry

Master Constable. The position of constable in Shakespeare’s time was unpaid. The role was that of the “eyes and ears” of the court, they found evidence and recorded facts for the judge to make decisions. Translates into “chief policeman.”

Written for William Kemp, in Act IV, Scene ii, Shakespeare assigned the lines of Dogberry directly to Kemp in the actual manuscript. Kemp also created the roles of Peter in *Romeo & Juliet*, Costard in *Love’s Labour’s Lost*, Bottom in *A Midsummer Night’s Dream*, and Lancelot Gobbo in *The Merchant of Venice*. And possibly created Falstaff in *1 Henry IV*, *2 Henry IV*, and *The Merry Wives of Windsor*. Kemp relied on lower comedy, unlike Robert Armin (who took over as comic actor in the Lord Chamberlain’s Men after Kemp left) Kemp’s characters were often funny because they were stupid (Bottom as the “rude mechanical”), where as Armin’s characters were intellectually funny (Feste of *Twelfth Night*). Dogberry is no different; he is created on comedy of incompetence.

A dogberry is the fruit of a wild cornel or dogwood.

Verges

Headborough. This was a parish officer whose position and duties were similar to a petty constable. Translates into “deputy.” The OED explains a petty constable to be one who is “appointed to act as conservator of the peace and to perform a number of public administrative duties in his district.” This position was abolished in 1872 as it was incorporated into the County Police system.

The role was written for Richard Cowley; like with Kemp, Shakespeare assigned the lines directly to Cowley in Act IV, Scene ii.

As the Arden text says, Verges is from “verjuice, the acid juice of unripe fruit, formerly used in cookery and medicine...[but] Verges seems by no means as acidulous as the name suggests.”

First & Second Watchman

16th Century watchmen patrolled towns with clocks around their neck, calling out the hour.⁶ The position was unpaid until 1663.

A Sexton

Traditionally a church office. Responsible for maintaining the church grounds and graveyard.

Hero

Daughter of Leonato. Cousin of Beatrice.

Important note: Hero barely speaks in the first two acts. A literary critic suggests that “she hears enough to make her feel that her fate in life is to be her father’s passport to self-

⁶ Levy, Joel. Really Useful: the Origins of Everyday Things. Ontario: Firefly Books, 2002. Page 101

perpetuation, a commodity in the alliance market, the spoils of the love wars.”⁷ And in many cases the critic is right. Women in Shakespeare’s day served this kind of role within their aristocratic family. She is the image of a perfect daughter, to be contrasted with Beatrice. Hero obeys her father and plays her social role very well (II.i.61-62, Leonato reminds her of her familial obligation to marry well). Note how she acts and speaks during the masque, when she has the anonymity to act as she will (her behavior is somewhat a mimicry of Beatrice’s wit).

Also, take note of her “re-birth” or “re-fashioning” at the second wedding. Especially Shakespeare’s decision to have her say, “When I lived” and “When you loved” (V.iv.61-62). It is arguable that his “love” is no more real than her “death.”⁸

In Greek mythology, a hero was a demi-god, the offspring of a deity and mortal. The OED cites the earliest use of “heroine” in 1659.

Beatrice

Niece of Leonato. Cousin of Hero. Orphan, Leonato is her guardian (II.iii.163).

Without the familial responsibility, Beatrice openly swears she will never take a husband (II.i.13-55). The lack of parents (if not entirely, than the lack of their presence at least) gives her a freedom, which is obviously seen in how openly she speaks. One interpretation of her is that she “hogs the stage, and does not let Hero and Claudio savour their betrothal by basking in the limelight; she manages the scene, gives them their cues, gets the affair quickly settled, and then, pushing it aside with ‘Good Lord, for alliance’ (II.i.285), redirects attention to herself and her brief flirtation with the Prince.”⁹

See I.i.78-81, 114-17, 133-34, and II.i.261-64 for hints of a past romance with Benedick.

⁷ Berger Jr, Harry. "Against the Sink-a-Pace: Sexual and Family Politics in *Much Ado About Nothing*." *Much Ado About Nothing and The Taming of the Shrew*. Ed. Marion Wynne-Davies. New York: Palgrave, 2001. 13-30. Page 14

⁸ Berger Jr, Harry. Page 29

⁹ Berger Jr, Harry. Page 16.

The name is of Latin origins, meaning “happy,” “bringer of joy,” and “voyager through life.”

Margaret & Ursula

Gentlewomen attending Hero. They were gentlewomen by birth, meaning they were of good birth or breeding. They are above servants, but not of the same rank as Hero and Beatrice. Essentially they function as companions and confidants, but it is an unpaid “position”. They go practically everywhere with Hero. Would be able to play popular instruments, read, embroider, dance, and participate in court masques. The equivalent position with the queen is a lady in waiting.

Margaret is of Latin origins meaning “child of light,” or “pearl.” Jewel was slang, in Shakespeare’s day, for the female genitalia. Whether or not Shakespeare knew Margaret to mean pearl and drew the association is more than I can say. Ursula means “little she-bear.”

APPENDIX G:
SURVEY AND RESULTS FROM *MUCH ADO ABOUT NOTHING* ACTORS

SURVEY & RESULTS FROM *MUCH ADO ABOUT NOTHING* ACTORS

To gauge my performance as dramaturg, I distributed a survey with the following questions to the cast of Much Ado About Nothing (17 members) on February 12th and 13th, 2008. Actors were asked to answer on a scale of 1 to 5, 1 meaning “not at all” and 5 meaning “very available, helpful, approachable, or likely.” Additional comments on my performance were asked for as well.

Please respond to the following questions about the work of Laura Baggs as your dramaturg, by circling the appropriate number. Please feel free to add comments under each question:

1.) How available was the dramaturg to you during the rehearsal period of Much Ado? (1 being “not at all,” 5 being “very available”)

1 2 3 4 5

2.) How useful/helpful was the dramaturgical presentation? (1 being “not at all,” 5 being “very helpful”)

1 2 3 4 5

3.) How useful/helpful were the individualized handouts? (1 being “not at all,” 5 being “very helpful”)

1 2 3 4 5

4.) How approachable was the dramaturg during the rehearsal period? (1 being “not at all,” 5 being “very approachable”)

1 2 3 4 5

5.) If the dramaturg gave you notes during rehearsals/the rehearsal period were they useful/helpful? (1 being “not at all,” 5 being “very helpful”)

1 2 3 4 5

6.) If you asked for more information, how useful/helpful was the response? (1 being “not at all,” 5 being “very helpful”)

1 2 3 4 5

7.) If you had a question for the dramaturg, how likely were you to ask? (1 being “not at all,” 5 being “very likely”)

I did not ask 1 2 3 4 5

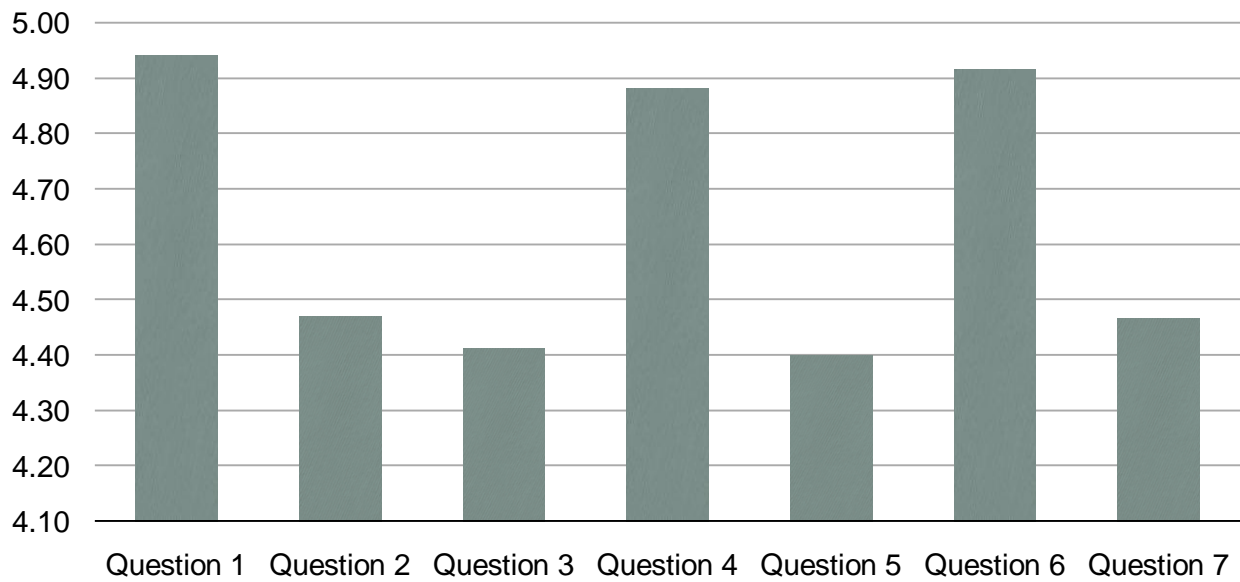
8.) If you did not ask a question, what was the reason?

9.) Do you have any suggestions for how Laura can improve her dramaturgical work?

10.) Additional comments about the dramaturg’s usefulness/helpfulness?:

The responses to the survey are best shown in the following chart, which displays the average responses for the seven questions answered on a scale of 1 to 5.

Average Response to Survey Questions



All of the additional comments from the actors are included below. The surveys were given anonymously and the comments have not been doctored.

“Keep going with what your doing! You are an awesome dramaturg.”

“Very helpful. Efficient. Readily available for anything. Very approachable.”

“My character is smaller, therefore less dramaturgical work was needed, especially with this concept. However, the information surrounding the history of the play was interesting and helpful.”

“Never received notes, but non really needed. The director took care of it.”

“I didn’t have any questions, the material [she handed out] covered everything I needed.”

“I appreciated her being at so many rehearsals and so available otherwise. Her research was very thorough but not hard to understand.”

“I liked how you included what our character names mean.”

“Very helpful understanding the text and pointing out sexual references.”

“The handout provided enough information for my characters.”

“Laura has been the best dramaturg I have had the experience to work with.”

“I thought she was very organized and knowledgeable about everything.”

“She went above and beyond.”

“You have been the first dramaturg that has really fulfilled the definition of what a dramaturg should be, thank you.”

“Traditional playing of the role isn’t needed.”

“Very detailed and interesting presentation, enhanced my understanding of the play.”

“I think your work has been priceless in connecting the world of Shakespeare with the world of Beach Movie[s].”

“You’ve been very helpful and articulate.”

“Good job with helping to clarify all of the small nuances in the script that may have been glossed over otherwise.”

“I did ask very many questions and got quick and excellent responses.”

“Laura was indispensable in this process - extremely knowledgeable on the subject matter. She has a wonderful grasp of Shakespeare’s language and supplied the actors with all kinds of helpful information and insight. We need more dramaturgs like Laura!”

APPENDIX H:

***MUCH ADO ABOUT NOTHING* HIGH SCHOOL STUDY GUIDE**

To preface the study guide, I want to say that all parts not contributed by director Mandy Fox, the designers, or the Beach Movie information in the Production History section were written by me.

Much Ado About Nothing
by William Shakespeare

The Ohio State University Department of Theatre
Winter 2008

Directed by Mandy Fox

Teacher’s Guide

Written/Compiled by Laura Baggs
and Seunghyun Hwang
Production Co-Dramaturgs

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Introductory Note

The beauty of Shakespeare is our ability to make him our own. We have very few records of what Shakespeare's plays would have looked like in the Globe, or other playhouses which the Lord Chamberlain's Men might have used. Because we do not have preconceived notions of how to stage Shakespeare's plays, we are able to adapt them as we like. This is a convention often used by Hollywood. In Hollywood films we often see Shakespeare's plays adapted into high schools: for example *Taming of the Shrew* was turned into *Ten Things I Hate About You* (1999), *Othello* became *O* (2001). *Macbeth* has been adapted into a war over the fast food drive thru in the 1970s in *Scotland, PA* (2001). We've seen *Hamlet* set in Corporate New York City in the 2000 Ethan Hawke version.

The Ohio State University's Department of Theatre is taking this freedom, which the theatre and film industries have with Shakespeare, and using it in our production of *Much Ado About Nothing*. During the early stage of her directorial process, Mandy Fox rediscovered the 1960s beach movie and the surf guitar. These two phenomena of the 1960s have very important factors in common with Shakespeare's comedies: dark elements waiting to be discovered underneath the surface. As she began to research the 1960s beach movie she learned that the film industry had created the beach movie as a response to surveys collected from the largest movie going crowd, the teenagers. These surveys told them that the teenagers wanted to see movies involving dancing, bathing suits, surfing, etc. And out of that, the beach movie was born.

Much like this invention of the beach movie genre to please the movie going audience, we too must answer to the audience's desires, just as Shakespeare had to answer to the audience's desires of his day. With all of these things working together in the production staff's mind, we hope that our audience remembers, as they walk into the theatre, that Shakespeare is not something that is distant and far away. His plays are not something that should seem foreign to an audience of today. He deals with very real situations and very real emotions. Crushes, love, and jealousy are all emotions to which we can relate.

Production History

Much Ado About Nothing

Shakespeare most likely wrote *Much Ado About Nothing* in 1598. It was first performed sometime before the actor William Kempe left the Lord Chamberlain's Men in 1599. We know this because Kempe was the actor for whom Shakespeare wrote the part of Dogberry. In his manuscript, Shakespeare actually wrote in "Kempe" in many places where the lines are for Dogberry. *Much Ado* was first published in a quarto version in 1600.

The play was written when England was at war with Spain. The war with Spain lasted from 1586-1604. This is important to know, because in the play Shakespeare has Don Pedro and his friends visiting Messina, a city/state which Aragon had just defeated in war. Aragon is located in the northeastern part of Spain.

Much Ado had its first performance in the Curtain Theatre. Less than a year later the Globe playhouse opened. The play was very popular, and remained in the repertoire until the London theatres were closed in 1642 by Parliament. During this time the play was often referred to as "Benedicte and Betteris," which tells us now which part of the story capture the audience's attention.

When the theatres reopened in 1660, *Much Ado* went under a number of transformation before reappearing on the stage. William Davenant transformed the story of Benedick and Beatrice, and combined it with situations from *Measure for Measure*, to create his play, *The Law Against Lovers*. The first performance of *Much Ado*, as it was written (or closely at least) was in 1721. The play continued to be adapted by other playwrights and transformed to meet the theatrical tastes of the day. James Miller created an adaptation titled *The Universal Passion*, in 1737. The famous actor David Garrick considered *Much Ado* to be one of his favorite plays; while Drury Lane Theatre was under his management *Much Ado* became very popular, once again.

Among the transformations were different ways of interpreting and portraying the main characters. This is especially true with Beatrice. As ideas about men and women changed so did the performance of Beatrice. In the late 18th century, Beatrice was played as a refined lady of fashion, who was witty and elegant. Her sharp, aggressiveness was appreciated then. During the beginning of the 19th century, Beatrice became softer, warmer, and more amiable. This is just one example of the many transformations *Much Ado* would go through in order to mirror what the society of the time thought was right and appropriate.

During the Victorian Era, elaborate set design became the center focus of the productions, and a deep psychological understanding of the character became the focus of the critics.

The early twentieth century marked a return in Shakespearean productions to stagings which were less stylized. There was an attempt to return to the Elizabethan staging principles, including intimacy between the actors and the audience, non-scenic mounting, and continuous action.

In the decades following the two World Wars, emphasis was placed on the happy ending, because it meshed with the desires of the audience. It is in those decades in which the other part of our production, the beach movie, was created.

Since then, the study of women in Shakespeare has come into the scholarly world, and once again Beatrice has been redefined. These decades have also produced a number of film versions, most notably Kenneth Branagh's 1993 film.

The Beach Movie

In 1959, a new style of film aimed at teenagers born in the Post-World War II baby boom, was ushered in with the film *Gidget*. The film was a hit among the teenage moviegoing crowd. The film presented teenagers frolicking on sunny beaches enjoying sports, activities, and a little bit of mischief along the way. The success of *Gidget* enlightened studio executives to the financial possibilities of the new teen market. This helped to trigger the phenomenon of the "Beach Party Movies" during the 1960s. The carefree lifestyle depicted in these movies inspired teens to start "California Dreaming." The music of the time reflected this boom in "Beach Party Movies" with the success of such acts as the Beach Boys, Jane and Dean, and Dick Dale. These movies and music played into the postwar Americans' desire for a more carefree life. However, with the Vietnam war looming on the horizon (which lasted from 1965-1975) Americans had to face reality. They found solace in the madcap antics of *Gidget*, *Moondoggy*, *Frankie*, *Dee Dee*, and the whole gang.

Play Synopsis

Act I

Shakespeare's play begins with Leonato, the governor of Messina, welcoming Don Pedro, and his entourage into his home. In our production, Leonato is a rich home owner in Malibu Beach, California. Don Pedro and his men are marines on leave for one month after a training operation during the years that mark the beginning of the Vietnam War.

Benedick and Beatrice immediately resume the "merry war" of words which has been going on between the two of them for a while. It is their way of coping with a past romantic relationship which they had in high school.

Claudio quickly falls in love with Leonato's daughter. He tells his friend Benedick, who is quick to tease him about his newly developed crush. While Benedick is teasing Claudio, Don Pedro enters the scene, his presence creates a new outlet for Benedick's joking. Don Pedro, however, does not join with Benedick in making fun of Claudio, but rather decided to help Claudio woo Hero.

Don Pedro plans to woo Hero at the party which Leonato is throwing that night. In Shakespeare's time, the party was a "masque," and the masking element of this is something that we've kept in our production. The effect the masks have on the party guests is that no one can completely know who they are talking with (or at least this is the idea). Complications arise because Don John convinces Claudio that Don Pedro is wooing Hero for himself. It is important to understand that because Don John is a bastard, he is a social outcast (in Shakespeare's day). His inability to fit in angers him and causes him to resent those who do fit in, your modern day social outcast. Everything works out at the party. Leonato reveals to Claudio that Don Pedro has successfully wooed Hero for him, and that Leonato approves of the match. The party ends with Don Pedro, Leonato, Claudio, and Hero plotting to make Benedick and Beatrice fall in love with each other.

Don Pedro, Leonato, and Claudio discuss Beatrice's (fictional) love for Benedick when they are sure that Benedick will over hear them. They mention how this must be kept secret from Benedick because if he were to find out he would surely break Beatrice's heart by making fun of her. This is carefully crafted to make Benedick want to prove them wrong. Hero and her waiting woman Ursula use the same tactics with Beatrice a little later.

As Don Pedro and his fellow conspirators begin, and work through, their plot to bring Benedick and Beatrice together, Don John begins a plot to bring unhappiness to all of the others in the house. Don John's companion, Borachio, has been seeing Margaret, Hero's waiting woman, and he uses her to frame Hero. Borachio and Margaret have sexual relations in a clearly visible area, where Don John has brought Claudio and Don Pedro to have them witness what they assume to be Hero being unfaithful to Claudio.

Act II

The next morning at the wedding ceremony, Claudio reveals what he has seen, and refuses to marry Hero. Knowing her to be innocent, Leonato, Friar Francis, Beatrice, and Benedick devise a plan to restore her reputation as well as her beloved Claudio to her. The Friar proposes to stage Hero's death in order to create such grief in Claudio that he will be overcome with love in mourning for her. And through his grief he will no longer believe his accusations are true. Then, Leonato shall propose that he marry Beatrice as a form of atonement for causing Hero's death. However, it will be Hero who is at the altar underneath the veil waiting to marry him.

Meanwhile, Dogberry, the constable (sheriff), and Verges, the headborough (deputy), manage to discover the truth. Borachio is drunk and brags to Conrade about the money Don John has given him for his role in the plot (Borachio receives roughly \$48,000 in today's monetary rates of inflation), and the two watchmen overhear and bring them to Dogberry and Verges. However, Leonato does not pay attention to Dogberry until after the damage has been done.

After Hero is shamed at the wedding, Beatrice and Benedick confess their love for one another, and Beatrice asks Benedick to kill Claudio for her. Benedick does threaten Claudio with a challenge, but fortunately everything works out and Benedick and Claudio do not have to fight.

The Friar's plan does end up working, but only after the truth is discovered by Dogberry and his crew. Once Claudio realizes that Hero died innocently, he falls back in love with her, and wants to do something to make it up to Leonato. The wedding plan continues, and Hero is waiting under a veil.

At the wedding, Hero unveils herself, and she and Claudio make up. Beatrice and Benedick also decide to marry after admitting to everyone they do love each other, and they know they were tricked. The play ends in a double marriage.

Director's Concept

Why?

- Provided by Mandy Fox

Thematic Similarities or “Salty/Sweet”

About a year ago, I heard an interview with Dick Dale, the self-proclaimed King of the Surf Guitar. I had always judged the surf guitar genre as kitschy, one note, repetitive and generally, without patina. I was surprised to rediscover the music as robust, vehement, and often violent. *Much Ado About Nothing* is similar: a seemingly sticky-sweet comedy that shocks us with a groom's cruelty, a father's rejection, and, consequently, Hero's “death.” Most Americans associate Dale's unique sound with the beach movies of the 1960s. Although these movies may seem like fluff, when we look again, we discover kidnappings, avarice, and murder. This dichotomy (the salty and the sweet) leads us “Back to the Beach,” and the Pathecolor, Panevision world of American International Pictures.

These movies exist in the cultural memory of most Americans, although, perhaps not in those of our youngest patrons. Revisiting this world should be pleasurable on both levels, much the same as Bugs Bunny cartoons work independent from and within historical contexts. With that in mind, we are not actually in 1965, but revisiting this pocket of memory from a contemporary sensibility. For example, the time period would place the service of the military men in the ramp-up to Vietnam, but that detail is not essential to the story. The designers and the actors have an obligation to present a clear world picture, but the audience should be focused on the story at hand, not the story beforehand. This is not to say a firm understanding of the period is not necessary. Our task is quite the opposite: to understand the context and include it in our artistic response, but, as always, it's about telling the story.

Industry Similarities or “Because It's Fun”

Part of my mission as a director of the OSU Theatre Department is to coax young theatre goers into life-long theatre patrons. We must engage them in an unexpected way, that is, at least as compelling as American Idol. In the 1950s, the movie industry was facing similar challenges. Congress had filed an anti-trust suit against the eight major studios that prevented them from owning movie houses, and further complicated by the advent of television, movie houses sat empty. Studios stopped making “B Movies” and focused on large productions and gimmicks (movie musicals, 3-D, wide-angle processing) to attract patrons. Smaller theatres could not afford the big productions and the founders of American International Pictures saw an opportunity. They began making inexpensive, first-run movies and supplying the theatres with affordable offerings such as, the beach movies. Also, AIP was the first production company to poll their audience (teenagers) and write the script around viewer requests. The challenges of the industry in a changing world and the awareness of the importance of pleasing audiences looks a lot like the current American theatre to me. If young audiences still enjoy bikinis, flirting, and loud music, we'll be well on our way to engaging them in a way, at least, as compelling as *American Idol*.

Further Explanation

- Provided by the Dramaturgs

All of Mandy's ideas on the Beach Movie and the current American Theatre tie in with Shakespeare and *Much Ado About Nothing*. The title itself suggests that Shakespeare had to deal with the same kind of audience demands. Almost all of his comedies deal with dark underlying themes, in *Much Ado* Hero's fake death is presented as the best possibility for dealing with the slander. On a deeper note Shakespeare is exposing the high standards which women were held to, including (but not limited to) the hymenal practice of checking for blood on the sheets after the wedding night. If this blood was not produced it was assumed she was not a virgin when she married, and that was grounds for divorce and disownment from her family. The woman, in the case, was left completely destitute. Shakespeare hints at this part of his world, but manages to perfectly tidy everything up. No one dies, the lovers get married, and we end with a dance (as plays did in London at the time). This darkness present in his comedies presents the idea that Shakespeare did not prefer writing comedies. It seems much more likely that the histories and tragedies were his favorite. These comedies were the "nothing," in his eyes, that the audiences made "much ado" over. So like AIP and modern theatre, Shakespeare gave the audience what they wanted.

It is also important to understand that with this title, Shakespeare points us right to the dark theme. "Nothing" was a pun for female genitalia.

Designer's Concepts

Costume Design

- Provided by Crystal Herman

The Ohio State University's Winter Quarter production of *Much Ado About Nothing* is set in 1965 on a beach in California. Costumes for this production reflect the early to mid 1960s. Old fashioned swimsuits, beehive hairdos, and the occasional bell bottom come together with Hawaiian shirts, island prints, and Tiki masks to create a fun, youth centered environment. My inspiration was drawn from famous beach movies starring former mouseketeer Annette Funicello. Other sources of inspiration were the comic TV shows of the 60s such as: *Gilligan's Island*, *Bewitched*, *I Dream of Jeannie*, and *Gidget*.

William Shakespeare's *Much Ado About Nothing* is a comic play which takes some dark and serious turns. Beyond its comic elements this play deals with some serious themes, such as infidelity and revenge. The costumes were designed to reflect this. Even though fun bright colors are used in the costumes, they were designed not to be overly bright, so that they would not take away from the more dramatic moments of the play.

The costume design for this production divides characters into groups and then distinguishes them based on their individual traits. The two main character groups are those characters who live on the beach in California and the Military men. Among the girls on the beach the feminine Hero, sets herself apart with pink bows and her anti-social sister, Beatrice, is more conservatively dressed than the other girls. Among the Military men the prince, Don Pedro, is distinguished by a higher rank and the bad boy, Don John, is distinguished by a leather jacket.

Scenic Design

- Provided by Corinne Porter

The inspiration for the set was 1960's teen beach party movies. It is a modern day interpretation of the 1960's. It is a unit set that is very versatile and can be used for many different locations with just a few small changes. Elements like surfboards and changing rooms provide different locations within the play. The design is fairly minimal. It features two docks, a lifeguard tower, and a wave that represents the ocean. Everything has been stylized instead of being realistic. The docks are not rectangular boardwalks; they have curvy shapes that protrude out into the audience. The wave is a stylized representation of water rather than something that looks like realistic water. The playful shapes within the set reflect the comedic mood in the play. Along with the shapes, the color makes a big impact on mood. The colors in the beach party movies were extremely bright. To tone down the color while still giving the feeling of these movies, the set pieces are painted as if they used to be bright and have been weathered over time.

Classroom Activities

Before the Play

Introduce the Beach Movie

If you have access to a VCR or DVD player, play clips from some of the 1960s Beach Movies to establish a basis for what the students will be seeing on stage. Good movies to show are *Gidget*, *Gidget goes Hawaii*, *Beach Party*, and *Beach Blanket Bingo*. Look for the beach party scenes of everyone dancing. Also fighting scenes between Annette Funicello and Frankie Avalon to explain the “salty/sweet.”

Talk about what ideas and feelings the students will get when they think about the “beach.” Is summer love a main theme? Perhaps family vacations?

“No Fear” Shakespeare (as Spark Notes would say)

We don’t need Spark Notes to make Shakespeare understandable. Students can relate to him easily, once they know what he’s saying.

Topics to relate to

- Crushes! Claudio gets a huge crush on Hero and is too nervous to go talk to her. He has his friend Don Pedro do it for him. And he’s so insecure he easily believes Don John when he says Don Pedro is talking to Hero for himself. (Think about the party in *Mean Girls*, when Cady thinks Regina is talking to Aaron for her; but unlike in *Much Ado* Regina is really talking to Aaron for herself).
- Crushes you don’t want anyone to know about. Beatrice and Benedick could possibly have been in love before (I.i.78-81, 114-17, 133-34; II.i.261-64).
- How could you tell the person you have a crush on? Would you write them a note? Sing them a song? Pay attention to how Claudio lets Hero know and how Beatrice and Benedick tell each other.
- Cheating. Unfortunately almost everyone has had someone cheat on them, or think someone has. How do we react to this? Is it worse when everyone else knows? Shame has always been a social emotion. It is something we only feel based on how others see us.

After the Play

Paper Ideas

- 1.) Shakespeare's title obviously brings up a very important issue: the status and treatment of women in his time. What does it mean to have "much ado" made over a woman's genitalia? In the play, Hero's death is desired by her father once it is thought she has been defiled. How does that make the student feel? Even though her death is fake, has enough damage been done through the slander? Hero uses the past tense of "love" at the second wedding, does this tell us anything about how she feels? If so, what?
- 2.) Compare and Contrast our production with Shakespeare's text. Is there anything we cut out that was important information? If so, what? How did it affect your ability to follow along? Did changing the time period and location affect your perception of the play? If so, how?
- 3.) The comic actor, William Kemp, created Dogberry. In fact, Shakespeare wrote "Kemp" in his manuscript of *Much Ado* in many places where the lines were for Dogberry. We know Kemp created characters whose comedy relied on their incompetence. Something similar to *The Three Stooges*. Was this conveyed by our actors? How?

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APPENDIX I:

***MUCH ADO ABOUT NOTHING* PROGRAM NOTE**

MUCH ADO ABOUT NOTHING DRAMATURG NOTE

This note appeared in the program for *Much Ado About Nothing*. The first paragraph was written by me, and the last two paragraphs were written with my co-dramaturg.

A Note from the Dramaturg

It's a well known "secret" that the theatre industry has had a long running love affair with the plays of Mr. William Shakespeare. Most actors, designers, directors, and other members of the production team, have, at some point during their theatre careers, worked on one of Shakespeare's plays. More often than not, the play has been cut or adapted in some way or another. Actor Mark Rylance, who was the first artistic director of Shakespeare's Globe Theatre from 1995 to 2005, says, "The main problem with Shakespeare today is [the productions are] too reverential in a shallow way, and the plays are hoisted up on some cultural cliff." The treatment of the Bard's plays as high, unreachable art is often the reason he rubs modern day audiences the wrong way. However, Shakespeare did not write his plays to be kept on the top shelf. He wrote and performed his play for the everyday theatre goer, including the groundlings. In this spirit, Shakespeare is still art for the everyday theatre goer. Famous director JoAnne Akalaitis has said, "Shakespeare belongs to us. We can create any world we want to...."

Since 1598, when the play was first performed, *Much Ado About Nothing* has been produced by every generation. The play has been adapted by those producing it with the audience's entertainment in mind. Following in this creative tradition, our production of *Much Ado About Nothing* has been transformed into a 1960s Beach Movie. The Beach Movies of the 1960s were created by American International Pictures after surveying the teenage movie-goers, who were their main target audience. From these surveys the moviemakers discovered exactly what the teenagers wanted to see: girls in bikinis, cute boys, dancing, beach parties, etc. But the

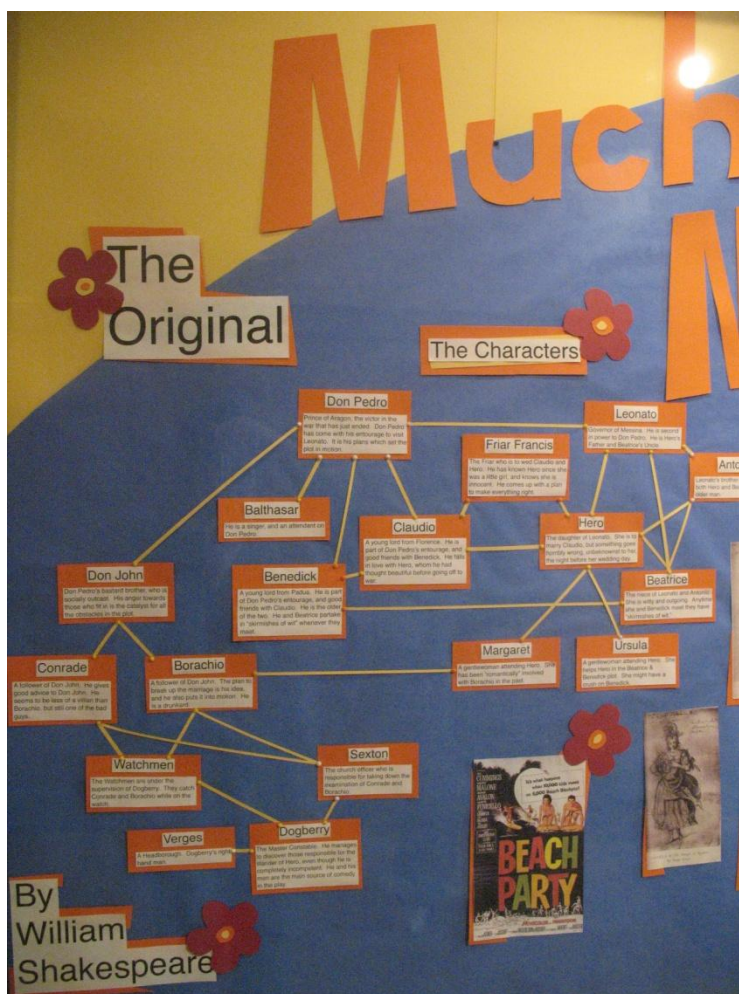
Beach Movies weren't just fun and games (although, of course, they're a lot of fun to watch), they also feature a number of darker themes. The driving plot of some of the films were jealousy between couples, whether or not one would cheat on the other, and what would happen if one betrayed the other.

Like these comic and fun films, *Much Ado About Nothing* also is full of darker themes. Jealousy runs throughout the plot of Claudio and Hero. Slander, death, and murder afflict the second half of the comedy. Doubts of Hero's chastity is a large plot point, and the reaction of her friends and family is one that the audience may find unsettling. The question of how to deal with such dark themes and events, within a play considered to be a comedy is one which we have answered by putting the play in a "contemporary" world (the Beach Movie) which also deals with dark themes and events within light and fun environment.

- Laura Baggs & Seunghyun Hwang

APPENDIX J:

***MUCH ADO ABOUT NOTHING* DISPLAY PHOTOGRAPHS**



APPENDIX K:
WOSU NPR INTERVIEW TRANSCRIPT

WOSU NPR MORNING EDITION INTERVIEW TRANSCRIPT

The following aired on WOSU NPR (89.7 FM and 820 AM) on Friday, February 22, 2008 at 8:50 a.m.

Marilyn: Mounting a theater production, whether it's here in Columbus or in New York or London requires a set designer, a director and, of course, actors. But there is also a cast of people behind the scenes that an audience may never see or even know about. One member of this backstage cast is the “dramaturg,” that's turg with a “g”. The dramaturg studies the literature of the play and its history. The dramaturg gives the actors the "context" for the plot or storyline. It's role that requires strong knowledge of the work and the ability to research and document the period in which it was written.

Jessica (Beatrice): I cannot be a man with wishing, therefore I will die a woman with grieving.

Kal (Benedick): Think you in your soul that Count Claudio hath wronged Hero?

Jessica (Beatrice): Yea, as sure as I have a thought, or a soul.

Marilyn: Considered one of Shakespeare's most popular and enduring comedies *Much Ado About Nothing* combines hilarity with thoughtful examinations of honor, shame and court politics. The story follows the relationship of two young couples: Hero and Claudio and Beatrice and Benedick.

Kal (Benedick): Go comfort your cousin; I must say she is dead: and so farewell.

Marilyn: For this OSU Theater Department Shakespeare production – the crucial behind-the-scenes role of the dramaturg is filled by twenty-one year-old Powell native Laura Baggs.

Laura: I pull from these very bizarre Shakespeare references and I hope you guys get them.

Marilyn: Baggs has become a Shakespeare wonk. She spends hours researching the most obscure details about late 16th century England. On this night, Baggs has brought along some information about courtiers to help the actors better understand their dialogue.

Laura: So what you're saying is that men used to be these guys that would go out and kill for all the good reasons, and that's kind of talking about Hotspur [from Shakespeare's *Henry IV part I*], who is all about honor on the battlefield. And what you're saying to him [Benedick] is that you're not like that, and you've completely become this whole new flirting, courtier thing and you need to be a man for me, cause that's what I need. So, if that helped—

Marilyn: Explaining this little bit of history to the actors is just one of the things Baggs does as the dramaturg for *Much Ado About Nothing*. Before rehearsal even began she prepared a packet for the cast, outlining their characters and how they relate to other characters in the play. The dramaturg also helps the audience. Baggs sent out a packet of information to the teachers of high school students scheduled to see the production. And she fashioned a bulletin board that represents the Shakespeare play as a 1950's era beach blanket movie. After some performances, she'll answer audience questions. Baggs is a little young for a dramaturg. OSU Theater Department Students and Professors agree it's very unusual that an undergraduate student serve as a dramaturg. Typically, in a university setting, it's a graduate student or professor who fills the role. Some professional theaters have full time dramaturgs on staff; others hire them on a freelance basis. Mandy Fox is directing *Much Ado*. She also directs the theater department's undergraduate studies department. She says she and Baggs met before rehearsals even began to plot out a course of action.

Mandy: I had asked her to...look at the history,...the classical Shakespeare history and the history of this particular script, and...what was it's political significance...during Shakespeare's

time. And she did that and presented it to the cast.

Marilyn: Actor Kal Poole plays Benedick. He was a professional actor for six years before returning to school to earn a Master of Fine Arts degree. Poole says the role of the dramaturg is often misunderstood.

Kal: Dramaturg[y] is a job that a lot of people don't understand and...I think is one of the most important jobs, especially in a Shakespeare production. And especially at the university level. And to have one as good as Laura is, is such a God send. And it's really, it's really wonderful.... Dramaturgs are people who, they basically hang out and they, they help in all areas of the production.

Marilyn: As hard as it might be to imagine, Dramaturgy – again with “G” - was not Laura Baggs's first career choice. The daughter of two pharmacists, she tried her hand at science as a freshman. She hated it.

Laura: I thought, why not? It's not that hard, right? But after my first quarter, after the math course I had to take, I'm like “There's no way I can do that.”

Marilyn: Baggs switched her focus to English Lit. That's when she fell in love with Shakespeare. But it wasn't until last summer on a trip to England with the OSU Greenwich Program that she became passionate about theater.

Laura: I started looking more and more into theatre. And at that point in time I had already had dramaturgy in mind. And the woman in charge of the program over at Greenwich, had been a dramaturg at different points in her life, and so we sat down over lunch one day and she told me about different classical approaches and new work approaches and I just got really interested in it.

Marilyn: Laura Baggs was chosen as the dramaturg on *Much Ado Before Nothing* even before she officially declared herself a theater major. She is using her experience as a dramaturg on "Much Ado About Nothing" as her required honors' thesis. MFA candidate Jessical Podewell plays Beatrice. She says Baggs has bright future.

Jessica: She's, she's so wonderful, that I, she will definitely be able to do all sorts of dramaturg work for as long as she needs to. I'd hire her any day.

Marilyn: Laura Baggs will be the dramaturg on "Working: The Musical" next quarter. She says she may stay in Columbus after graduating this Spring to gain more theater experience. She's considering pursuing a Masters Degree at the University of Glasgow in Scotland. *Much Ado About Nothing* is being staged through March first at the Thurber Theater at Ohio State.

APPENDIX L:
DOCTOR SCENES: FIRST DRAFT

DOCTOR SCENES: FIRST DRAFT

Doctor Scene 1

(Lights up on Mikayla in her apartment, or office. She's busy doing paper work. Phone rings. She answers.)

Mikayla - Mikayla Anderson.

Livingston - Hello Mikayla, it's Doctor Livingston.

Mikayla - Oh, hello.

Livingston - How are you today?

Mikayla - I'm well. Is everything okay? Normally your nurses call to set up appointments or tell me the results of the pap smear.

Livingston - Yes, everything is fine. The result of your follow up pap came back abnormal again, so I wanted to call myself to inform you. I didn't want you to freak out because most people don't understand what abnormal paps mean.

Mikayla - Right, so nothing to worry about?

Livingston - For the most part. We did send out some of the cells taken on this last pap to be tested, and the results have shown us that you do have Human Papillomavirus.

Mikayla - What? What's that mean? That's HPV right?

Livingston - Yes. It's nothing very serious, and in fact in most cases we don't even need to tell patients if they have HPV because most strands don't cause any symptoms. However, there are a few which cause cancer, and unfortunately you may have one of those.

Mikayla (*confused*) - What? I have cancer?

Livingston - No, sorry let me clarify. We need to set up an appointment with you to do a colposcopy. What we'll do with that procedure is take a closer look at your cervix to

check out those abnormal cells. More than likely it is nothing to worry about, but in the case that the cells are precancerous we'll be able to take care of it.

Mikayla - Okay, um.. ok. So, do I need to call people. Past lovers?

Livingston - No, no need to tell anyone. About 70%-80% of sexually active people will have HPV at some point, and it is so rare that HPV causes any problems with men, that there's absolutely no need to panic them.

Mikayla - Okay. Ok. Um... well when do I need to. Um, when is...

Livingston - I'll forward you to my scheduling nurse. Unless you have any questions for me?

Mikayla - No. No questions. I, um... can call you if I have any, right?

Livingston - Of course. And don't panic or worry about this. I know it sounds terrible, but it sounds worse than it is. I'll go ahead and forward you now.

(Black out)

Doctor Scene 2

(Lights up onto Mikayla. She is sitting on a stool waiting for the doctor to open the door. The room is freezing like any other doctor's office. She is waiting to hear her results back from the test they ran.)

Livingston – Well, everything is looking fine down there Mikayla. Your cervix is healing nicely.

You can go ahead and get dressed and come over to my office.

(Mikayla enters Livingston's office. Takes a seat across from the desk from Livingston.)

Livingston – Since everything is healing normally, you are fine to continue with your sex life like normal. HPV is something that tends to clear up on its own overtime, but there are the cases when cervical cancer can result, so we are very lucky we caught this thing before it developed any further.

Mikayla – Yea...

Livingston – I will want to continue to see you every six months for the next year or so, just to make sure that cancerous cells do not develop again. Do you have any questions so far about the treatment or HPV?

Mikayla – I know I signed a waiver before the LEEP procedure about the long-term affects the procedure can have, and I was just wondering what that means as far as caring a child and child birth?

Livingston – Sometimes, if the cervix doesn't heal correctly from the LEEP procedure it can result in what we call a "lazy cervix," and for some women this can complicate childbearing. However, with how well you are healing it doesn't seem like this will be a problem. But of course, once you decided to start trying for a baby we'll want to pay special attention to your cervical health.

Mikayla (*slightly worried*) – Ok. Ok. And you're sure there is no need for me to tell my partner that I have HPV?

Livingston – No, there is no need to. For most men, the virus has no affect and the male only acts as a carrier. And most women will have HPV at some point in their life. It's kind of something we're fighting a losing battle against, it's impossible to prevent the spread of it. In fact, 80% of women will have it by the time their 50. I know that's not the most uplifting statistic, but I like to tell my patients that, so they understand having HPV doesn't say anything bad about who you are.

Mikayla – Yea. Ok. And so I should be fine now, right?

Livingston – Right. But I would like to send you over to the lab now, so that we can take some blood. STDs, unfortunately, tend to travel in pairs or groups, so we just want to make sure that you're totally fine.

Mikayla (*nervously*) – Yea, ok.

Livingston – Don't be scared, we just like to cover all of our basis. You're probably fine.

Doctor Scene 3

(Lights up in Doctor Livingston's office. Mikayla is waiting, and Doctor Livingston enters with paperwork, looking slightly upset. Mikayla stands to greet her.)

Livingston – Hi Mikayla, how are you? *(They shake hands)*

Mikayla – Good... well, I'm about to find out, right?

Livingston – Right. Go ahead and sit down. *(Mikayla sits. Livingston goes behind the desk and takes a seat.)* I have here the results from all the tests we ran. The good news is you tested negative for most of the STDs and STIs we tested for.

Mikayla – And the bad news?

Livingston – The bad news is that... Well, first I have to tell you that I have a number of different options for you. We will have to set up some therapy sessions.

Mikayla – Wait, what? Why?

Livingston – Mikayla, I don't know how to say this. There was one test which came back positive... Now, it's very possible that it was a false positive.

Mikayla – Jessie, What was?

Livingston *(Gets up and goes around the desk to sit next to Mikayla)* – Mikayla, you tested positive for HIV. –beat- Now I know that is a lot to take in, and I don't want to present you with any false hope, but before you consign yourself to this news, you need to know that we cannot diagnose you until we get two positive test results.

Mikayla - Ok. Um... I'm not sure I understand. Do I have HIV or not?

Livingston - It's more complicated than that, Mikayla. The way that we test for HIV in the early stages is by looking for the anti-bodies your body produces to fight against the virus. Since there are no traditional symptoms, as it were, those anti-bodies are all we have to go off of until the later stages of HIV.

Mikayla - I don't get it, what does this mean?

Livingston - It means that sometimes there aren't enough anti-bodies to accurately diagnose, and so we don't like to go off of one positive or negative test result.

Mikayla - So, we do more tests and maybe I don't have it?

Livingston - Yes, that's a possibility, but I cannot tell you to count on that. From here, the first steps are to set up therapy. I have a number of different psychologists for you to choose from. Look, Mikayla, I'm of course bound by law to set you up with therapy, but I want you to know, that from my heart, I think this will be good for you. I want to make sure that you're dealing with this in a healthy way.

Mikayla - Right. A healthy way. I... I don't even know. What am I supposed to do here? What about Kaliq?! How long have I had this? Did he give it to me?!

Livingston - We can't pinpoint an exact date for you, but you were probably infected with the virus six months ago or more. *-beat-* I'm so sorry Mikayla.

Mikayla (*starts crying*) - I had no idea...

Livingston - There's no way you could have.

Mikayla - But... I mean, I know we shouldn't have been, but Kaliq and I have been having unprotected sex since we met. I tried to start using condoms when I found out about the HPV, but we just... I mean, it was always so impassioned. Oh my God. He's going to hate me. (*breaks down. Lights out*).

Doctor Scene 4

(Lights up on Dr. Livingston's office. Mikayla is sitting nervously in a chair on one side of the desk. Dr. Livingston enters, she glances at her desk, she is looking for a box of tissues. S/he sits down next to Mikayla, and this is enough for Mikayla to know the answer of the tests. Mikayla starts crying. Livingston grabs the box of tissues.)

Mikayla - The therapist really tried to keep me in the mindset that the result was going to be a positive. I just really wanted to keep hoping, ya know?

Livingston - I know. I know.

Mikayla - So it was, the result was another positive?

Livingston - I'm sorry to say... *-beat-* We're going to set up treatment immediately. You should continue to see your therapist. I... I've informed her about the results and she's prepared to work with you as to how to tell Kaliq. She's very well trained and has worked with many people through this situation.

Mikayla *(through tears)* - Right, of course. I know, it's just...

Livingston - Is there anything I can do for you right now?

Mikayla - No. No. Is there anyway to do this whole scheduling and explanation of therapy later? I think I'd like to go home.

Livingston - I'll give you some pamphlets, and give you a call tomorrow. Is there a family member you'd like me to contact, to meet you at home? Someone so that you don't have to be alone?

Mikayla - No, I'll be fine. I promise. Dr. Brewer has done enough work to prepare me for this. I just need to go sleep.

Livingstong - Ok. I will call you tomorrow.

APPENDIX M:
DOCTOR SCENES: SECOND DRAFT

DOCTOR SCENES: SECOND DRAFT

Doctor Scene 1

(Lights up on Mikayla in her apartment, or office. She's busy doing paper work. Phone rings. She answers.)

Mikayla - Mikayla Anderson.

Livingston - Hello Mikayla, it's Doctor Livingston.

Mikayla - Oh, hello.

Livingston - How are you today?

Mikayla - I'm well. Is everything okay? Normally your nurses call to tell me the results of the pap smear.

Livingston - Yes, everything is fine. The result of your follow up pap came back abnormal again, so I wanted to call myself to inform you. I didn't want you to freak out because most people don't understand what abnormal paps mean.

Mikayla - Right, so nothing to worry about?

Livingston - For the most part. We did send out some of the cells taken on this last pap to be tested, and the results have shown us that you do have Human Papillomavirus.

Mikayla - What? What's that mean? That's HPV right?

Livingston - Yes. It's nothing very serious, and in fact in most cases we don't even need to tell patients if they have HPV because most strands don't cause any symptoms. However, there are a few which cause cancer, and unfortunately you may have one of those.

Mikayla (*confused*) - What? I have cancer?

Livingston - No, sorry let me clarify. We need to set up an appointment with you to do a colposcopy. What we'll do with that procedure is take a closer look at your cervix to

check out those abnormal cells. More than likely it is nothing to worry about, but in the case that the cells are precancerous we'll be able to take care of it.

Mikayla - Okay, um.. ok. So, do I need to call people. Past lovers?

Livingston - No, no need to tell anyone. About 70%-80% of sexually active people will have HPV at some point, and it is so rare that HPV causes any problems with men, that there's absolutely no need to panic them.

Mikayla - Okay. Ok. Um... well when do I need to. Um, when is...

Livingston - I'll forward you to my scheduling nurse. Unless you have any questions for me?

Mikayla - No. No questions. I, um... can call you if I have any, right?

Livingston - Of course. And don't panic or worry about this. I know it sounds terrible, but it sounds worse than it is. I'll go ahead and forward you now.

Doctor Scene 2

(Lights up onto mikayla. She is sitting on a stool waiting for the doctor to open the door. The room is freezing like any other doctor's office. She is waiting to hear her results back from the test they ran.)

Livingston – Well, everything is looking fine down there Mikayla. Your cervix is healing nicely, you are fine to continue with your sex life like normal. HPV is something that tends to clear up on its own overtime, but there are the cases when cervical cancer can result, so we are very lucky we caught this thing before it developed any further.

Mikayla – Yea...

Livingston – I will want to continue to see you every six months for the next year or so, just to make sure that cancerous cells do not develop again. Do you have any questions so far about the treatment or HPV?

Mikayla – I know I signed a waiver (release form?) before the LEEP procedure about the long-term affects the procedure can have, and I was just wondering what that means as far as caring a child and child birth?

Livingston – Sometimes, if the cervix doesn't heal correctly from the LEEP procedure it can result in what we call a "lazy cervix," and for some women this can complicate childbearing. However, with how well you are healing it doesn't seem like this will be a problem. But of course, once you decided to start trying for a baby we'll want to pay special attention to your cervical health.

Mikayla *(slightly worried)* – Ok. Ok. And you're sure there is no need for me to tell my partner that I have HPV?

Livingston – No, there is no need to. For most men, the virus has no affect and the male only acts as a carrier. And most women will have HPV at some point in their life. It's kind of

something we're fighting a losing battle against, it's impossible to prevent the spread of it. In fact, 80% of women will have it by the time their 50. I know that's not the most uplifting statistic, but I like to tell my patients that, so they understand having HPV doesn't say anything bad about who you are.

Mikayla – Yea. Ok. And so I should be fine now, right?

Livingston – Right. But I would like to send you over to the lab now, so that we can take some blood. STDs, unfortunately, tend to travel in pairs or groups, so we just want to make sure that you're totally fine.

Mikayla (*nervously*) – Yea, ok.

Livingston – Don't be scared, we just like to cover all of our basis. You're probably fine.

Doctor Scene 3

(Lights up in Doctor Livingston's office. Mikayla is waiting, and Doctor Livingston enters with paperwork, looking slightly upset. Mikayla stands to greet her.)

Livingston – Hi Mikayla, how are you? *(They shake hands)*

Mikayla – Good... well, I'm about to find out, right?

Livingston – Right. Go ahead and sit down. *(Mikayla sits. Livingston goes behind the desk and takes a seat.)* – *beat* – Mikayla, you tested positive for HIV. – *beat* – Now I know that is a lot to take in, but I need to put you in touch with some specialists and therapists.

Mikayla - Ok. Um... Right, of course. Therapy, because I'll need that. I... this can't be right, there must have been a mistake. I mean, aren't the HIV tests not that accurate? Plenty of people get false positives all the time...

Livingston - Not anymore. The technology has increased dramatically over the past decade. Just as the treatment. People with HIV and AIDS can live practically normal lives for far longer than before, but that's only with the proper treatment, so it is very important that we put you in contact with the specialists.

Mikayla - *(quietly, almost a whisper)* Of course...

Livingston - We also have to set up therapy. It is important that you deal with this in a healthy way.

Mikayla - Right. A healthy way. I... I don't even know. What am I supposed to do here? What about Kaliq?! How long have I had this? Did he give it to me?!

Livingston - We can't pinpoint an exact date for you, but you were infected with the virus in the past five years. –*beat*– I'm so sorry Mikayla.

Mikayla *(starts crying)* - I had no idea...

Livingston - There's no way you could have.

Mikayla - But... I mean, I know we shouldn't have been, but Kaliq and I have been having unprotected sex since we met. I tried to start using condoms when I found out about the HPV, but we just... I mean, it was always so impassioned. Oh my God. He's going to hate me. *(breaks down. Lights out).*

APPENDIX N:
CORRESPONDENCE WITH DOCTOR MARK BOCHAN

EMAIL INTERVIEW WITH DOCTOR MARK BOCHAN

From: "Mark Bochan, MD, PhD" <MBochan@idipsc.com>

Date: Sunday, March 30, 2008 8:09 am

Subject: RE: RE: HIV Expert Question

To: LAURA BAGGS <baggs.11@osu.edu>

Only by years. If CD4 count is low (<200) prob been infected for year (>5).

M

From: LAURA BAGGS [mailto:baggs.11@osu.edu]

Sent: Fri 3/28/2008 9:24 PM

To: Mark Bochan, MD, PhD

Subject: Re: RE: HIV Expert Question

Dr. Bochan,

Thank you very much. All of this information is very helpful and important to our play.

The playwright and I were wondering if it's possible to figure out the date of transmission based on the progression of the virus?

Thanks,

Laura Baggs

From: "Mark Bochan, MD, PhD" <MBochan@idipsc.com>

Date: Monday, March 24, 2008 11:05 am

Subject: RE: HIV Expert Question

To: LAURA BAGGS <baggs.11@osu.edu>

See below.

From: LAURA BAGGS [mailto:baggs.11@osu.edu]

Sent: Mon 3/24/2008 9:22 AM

To: Mark Bochan, MD, PhD

Subject: HIV Expert Question

Dr. Bochan,

Hi, it's Laura Baggs from the Cubicin dinner in Columbus on Wednesday (March 19th). I have a number of questions for you about the process of diagnosing an HIV case and what happens at the beginning of treatment.

For our play the main female character finds out she has HIV and struggles with telling her partner. She got HIV before dating this guy, so I need to know about how long their relationship could realistically be. I've heard that 6 months is about how long it takes before HIV can be diagnosed and I was wondering if that's the amount of time it takes before the right amount of virus or CD4s build up in the body, or if that's the average amount of time it takes for someone to

show symptoms? Because I know that HIV really doesn't start having diagnosable symptoms until far later, the early symptoms are often thought of as just the flu or a cold or something.

A person is probably "communicable" within 48 hours after being infected. There are 2 types of tests to diagnose HIV. The first, Viral Load, will detect plasma HIV within 48h of transmission. It does not need to be confirmed by another test and is highly sensitive and specific. The second test is an HIV antibody which takes on average 21 days to turn positive. This is not as specific not sensitive and therefore is sent out for western blot confirmation each time.

Also, you said at the dinner that when a blood test comes back positive the sample is automatically retested before telling the patient. I just want to double check my memory.

See above

Another thing we'll need to know is how the doctor tells the patient. In our play she finds out through her OB-GYN, would that happen if that is the first line of contact and testing she is exposed to?

Only if there was a reason to check the test (i.e. pregnancy). Currently the government does not require HIV testing as part of physicals. As a rule it is only checked routinely (outside of pregnancy) if the pt requests it or they have a weird lab or infection (Usually years into the infection).

How do doctors normally break that news?

You tell them they are HIV positive. It is not magic.

And what are the first steps after that?

We run a routine battery of tests to ensure other communicable diseases are not also present and then treat whatever brought them in (if they were sick as a cause of the reason to get the test).

The play will only go a few weeks after she first finds out, and we aren't planning to cover all of the treatment at that time, but all the information will be helpful. Thank you for your time. If you have any other information which you think would be helpful, please feel free to send it along. Also, may I continue to email you questions?

Check the thebody.com. Email away, just don't know how quickly I will respond.

M

Thanks,

Laura Baggs

APPENDIX O:
***INSPIRATION OF LOVE* PROGRAM**



Inspiration of Love

A New Work In Progress

by Akil Babb

music by Yumah Koh

lyrics by Akil Babb and

May 11, May 29, and 30, 2008

2064 New Works Lab

Drake Performance and Event Center

1849 Cannon Drive

Columbus, Ohio 43210

(Honors Distinction Project for Dramaturg Laura Baggs)

Front of the Program

Back of the Program

Resources

STD Information:

www.thebody.com

www.thehpvttest.com

www.hivtest.org

Center for Disease Control www.cdc.gov/std/

FDA HIV/AIDS Program

www.fda.gov/oashi/aids/hiv.html

HIV and STD testing:

OSU Student Wellness Center

Room B130 RPAC
337 W. 17th Avenue
Columbus Oh 43210
614-292-4527
wellness@osu.edu

OSU Wilce Student Health Center

1875 Milikin Rd
Columbus, OH 43210
614-292-4321

Planned Parenthood on Campus

18 East 17th Avenue
Columbus, OH 43201
614-222-3604

HPV Prevention:

www.tellsomeone.com.my

The HPV Vaccine www.gardasil.com

Your OB-GYN

Center of the Program

Inspiration of Loveby Akil Babb

Setting:

Modern day, in the City

Cast

Narrator.....	<u>Akil Babb</u>
<u>Mikayla Anderson</u>	<u>Erika Hanes</u>
<u>Kaliq Townsend</u>	<u>Amani Davidson</u>
<u>Rosey</u>	<u>Kevin Anthony Howard</u>
<u>Julia</u>	<u>Meg Gross</u>
<u>Dr. Livingston</u>	<u>Jessica Studer</u>
<u>Agent</u>	<u>Billy Earnhart</u>

Playwright/Director's Note

This play is the story of a young and inspired song writer trying to pursue his dream in the hip hop game. It is a new work in the making, bringing together the two most influential styles and arts in the world. It combines hip hop music and theatre to create a heart-wrenching drama infused with elaborate hip hop beats and lyrics. *Inspiration of Love* uses hip hop and theatre to address social issues including interracial dating and the devastating effects of STDs.

Please Join Us for a Talk Back Following the 7:30 performance on Sunday May 11th, and Thursday May 29th.

Production Staff

Directors.....	<u>Akil Babb</u> , <u>Chris Scott</u>
Lighting Designer.....	<u>Ryan Britton</u>
Sound Designer.....	<u>Yumah Koh</u>
Stage Manager.....	<u>Laura Hum</u>
Dramaturg.....	<u>Laura Baggs</u>
Poster Design.....	<u>Kwame Babb</u>
Program Design.....	<u>Laura Baggs</u>

Special Thanks

Dr. Mark Bochan (Infectious Disease of Indiana), Dr. Chris Copeland (Kingsdale OBGYN), John Ford (Wilce Student Health Center), James Knapp, Chad Mahan, Eric Mayer, MurderFace Productions, OSU Theatre Department, Joy Reilly, Mo Ryan, Chris Scott, Mike Sample, the cast, and friends and family of those involved.

A Note from the Dramaturg

All references to medical procedures, practices, and technology are the result of many months of research and contact with physicians and specialists. STDs are a huge problem in Western society, because of the common view of oneself as invincible. Although we have STD education in high schools and universities, young people are plagued with the idea that, "It could never happen to me." But it can happen to anyone.

As part of my Honors Thesis my work on *Inspiration of Love* has been an exploration in new work dramaturgy. A new work dramaturg serves as resource for the playwright during the revision and staging process, in addition to more traditional dramaturgical functions.

APPENDIX P:

***INSPIRATION OF LOVE* PRODUCTION PHOTOGRAPHS**



The lovers, Kaliq Townsend (Amani Davidson) and Mikayla Anderson (Erika Hanes) meet on a subway platform. Kaliq explains to Mikayla that he is a hip hop songwriter.



Rosey (Kevin Anthony Howard) is ecstatic when he finds out that his best friend, Kaliq (Amani Davidson) got a girl's number.



Things begin to take a turn for the worst when Mikayla (Erika Hanes) learns from her OBGYN, Doctor Livingston (Jessica Studer) that she has HPV. It is not required for women to tell their partners if they have HPV, because it rarely affects them. The narrator (Akil Babb) interrupts the scene to inform the audience of the effects HPV can have on men.



After her next visit to the doctor, Mikayla (Erika Hanes) finds out she tested positive for HIV. When she tells Kaliq (Amani Davidson), he does not respond well, asking her to get out of his life. The narrator (Akil Babb) looks on.

APPENDIX Q:
ABSTRACT FOR DENMAN UNDERGRADUATE RESEARCH FORUM,
2008

What Does a Dramaturg Do?:

Working as a Dramaturg on Two Very Different Productions and Discovering The Dramaturg's Importance to Theatre

In the world of theatre, the least known and therefore least understood position is that of the dramaturg. In fact, most theatre-goers have never heard of a dramaturg. The dramaturg is the person on the production team for a play who researches everything the actors and director could possibly need to know in order to successfully perform the piece of theatre. The research covers everything from definitions and explanations of the text, to the history of the play and its various transformations, to information about the time period it was set in by the playwright and in some cases by the director.

Due to the lack of undergraduate classes about dramaturgy and the dramaturgical practice, the only way a student at The Ohio State University can learn about dramaturgy is to dramaturg a show. I had the pleasure and challenge of dramaturging OSU's Department of Theatre's main stage production of William Shakespeare's *Much Ado About Nothing*, directed by Professor Mandy Fox, during the 2008 Winter Quarter. The research I did for the cast was extensive, as it was very important that the actors understand what they are saying and the world in which Shakespeare was writing. In addition to the background research, the director developed a concept which placed the production in a 1960s Beach Movie inspired world. Naturally, research to support her concept as well as inform the actors about the Beach Movies of the 60s was imperative.

In contrast to my experience dramaturging a Faculty-directed main stage production, I was also the Dramaturg for a New Work by Akil Babb, fellow undergraduate student in the

Department of Theatre. *Inspiration of Love* is a play dealing with interracial relationships, STDs, and the stress these factors put on love. The playwright wrote the play. My job was to do research in order to provide him with the facts needed to accurately portray the issues in the play. In addition to traditional research on STDs, I also contributed to the writing process by helping the playwright form and structure the play, as well as write the first drafts of the scenes which take place in the gynecologist's office.

These two dramaturgy experiences were then documented in my Thesis. My creative research also included being interviewed on the radio by Morning Edition Host Marilyn Smith on WOSU NPR News and Classical Music about the role of the Dramaturg in the theatre. In addition to my own discoveries through both processes, I've also relied heavily on the feedback of Professor Fox, the cast of *Much Ado About Nothing*, playwright Akil Babb, and the cast of *Inspiration of Love*. Their feedback was documented with surveys and interviews, and it has shown the importance of dramaturgs to the rehearsal process.